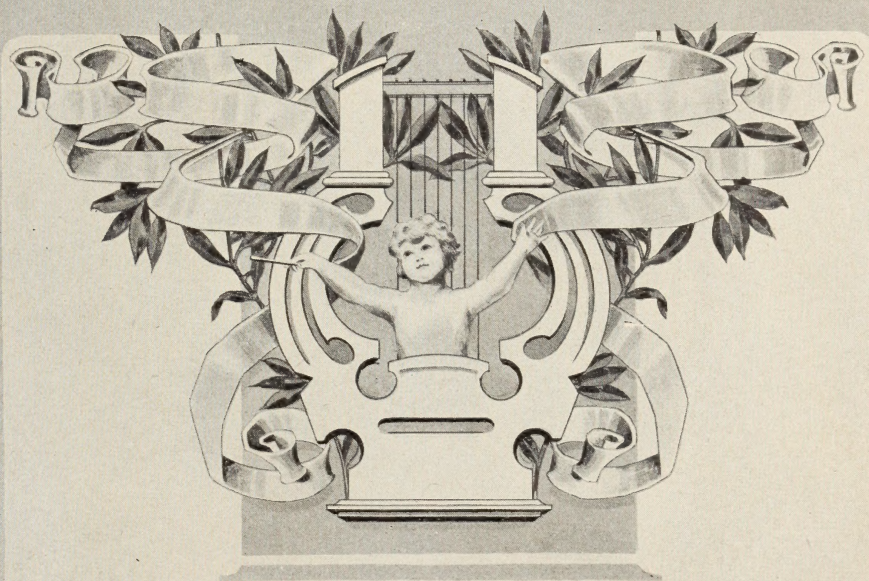
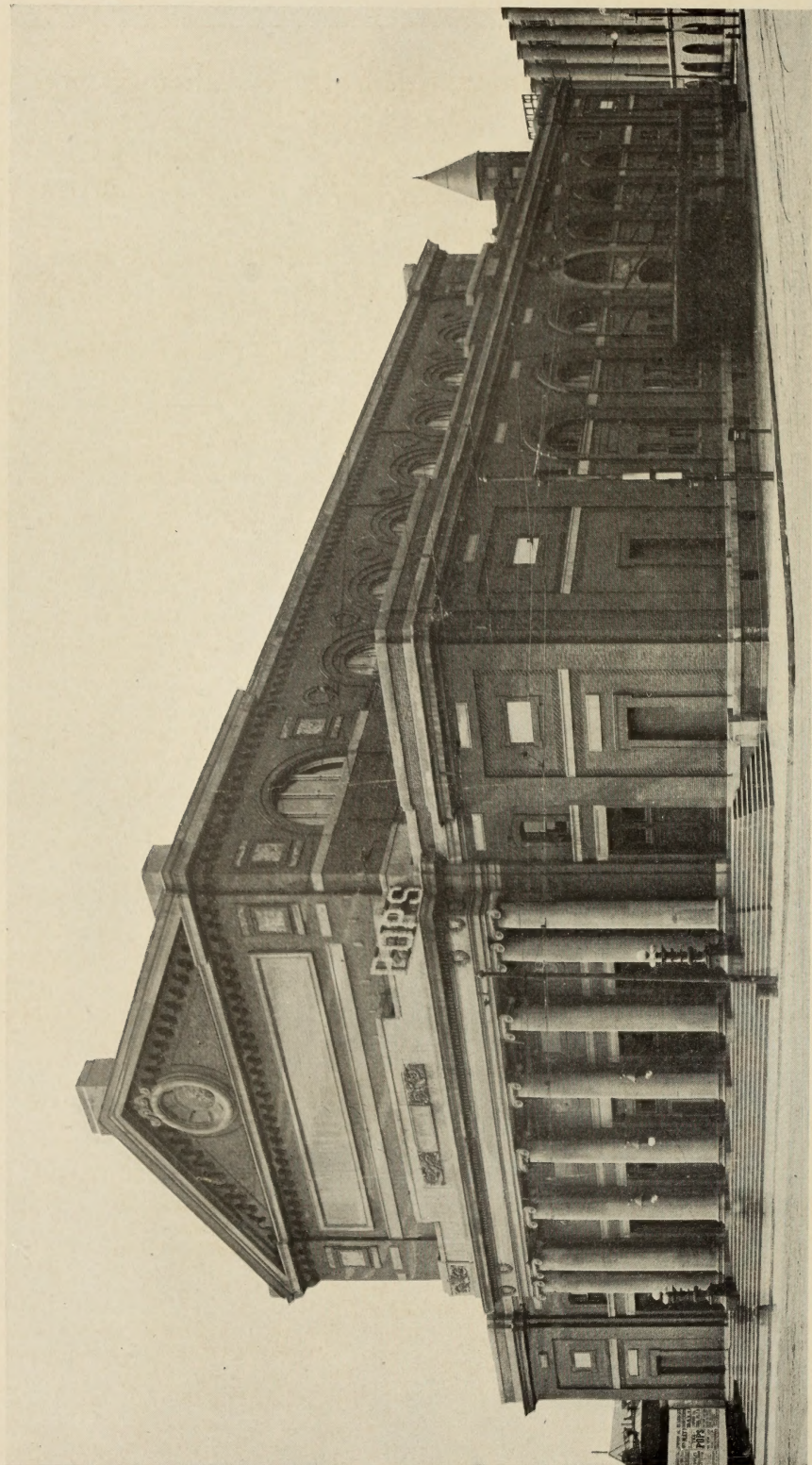


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Boston, Monday, May 1, 1911

Mr. GUSTAV STRUBE
 Conductor

Number 1

MONDAY, MAY 1, 1911
PROGRAMME

- | | |
|---|--------------|
| 1. MARCH, "Chantecler" (first time) | Strube |
| 2. OVERTURE, "The Barber of Seville" | Rossini |
| 3. WALTZ, "Roses from the South" | Strauss |
| 4. SELECTION, "La Bohème" | Puccini |
| <hr/> | |
| 5. OVERTURE, "Mignon" | Thomas |
| 6. ROMANCE FOR 'CELLO (first time) | Strube |
| (Mr. J. KELLER) | |
| 7. SELECTION, "Carmen" | Bizet |
| 8. SUITE, "Nut-cracker" | Tschaikowsky |
| a. Danse russe, Trépak | |
| b. Danse des mirlitons | |
| c. Valse des fleurs | |
| <hr/> | |
| 9. FÊTE POLONAISE from "Le Roi malgré lui" | Chabrier |
| 10. { a. TO A WILD ROSE | MacDowell |
| b. TO A WATER-LILY (first time) } | |
| 11. SELECTION, "The Girl in the Train" (first time) | Fall |
| 12. MARCH, "Russe" | Ganne |

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Monday, May 8



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TUESDAY, MAY 2, 1911

PROGRAMME

1. CORONATION MARCH Meyerbeer
 2. OVERTURE, "Masaniello" Auber
 3. SELECTION, "Rigoletto" Verdi
 4. WALTZ from "Der Rosenkavalier" (first time) R. Strauss
-
5. OVERTURE, "Rienzi" Wagner
 6. VALSE LENTE and PIZZICATO from Suite "Sylvia" Délibes
 7. RÊVE ANGÉLIQUE Rubinstein
 8. BALLET MUSIC from "La Gioconda" Ponchielli
-
9. MARCH, "Pomp and Circumstance" Elgar
 10. { a. THE ROSARY Nevin
 - b. SERENADE Moszkowski
 11. SELECTION, "Naughty Marietta" (first time) Herbert
 12. MARCH, "Werner" Ziehrer

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WEDNESDAY, MAY 3, 1911

PROGRAMME

- | | |
|--------------------------------------|------------|
| 1. MARCH, "Hoch Habsburg" | Kral |
| 2. OVERTURE, "Stradella" | Flotow |
| 3. SELECTION, "Faust" | Gounod |
| 4. VALSE LYRIQUE | Emery |
| <hr/> | |
| 5. OVERTURE, "Le Roi d'Ys" | Lalo |
| 6. MEDITATION from "Thaïs" | Massenet |
| (Solo Violin, Mr. J. HOFFMANN) | |
| 7. SELECTION, "Cavalleria Rusticana" | Mascagni |
| 8. HUNGARIAN DANCES, Nos. 5 and 6 | Brahms |
| <hr/> | |
| 9. MARCH from "Tannhäuser" | Wagner |
| (Organ, Mr. MARSHALL) | |
| 10. SUITE, "Peer Gynt" | Grieg |
| 11. WALTZ, "Rain of Gold" | Waldteufel |
| 12. MARCH, "Tambour Battant" | Lincke |

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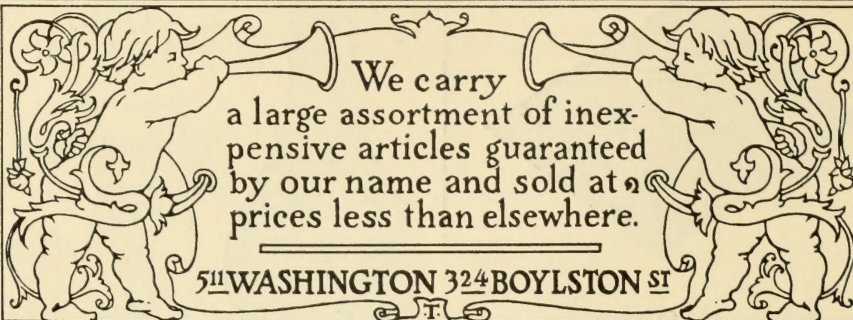
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THURSDAY, MAY 4, 1911

PROGRAMME

- | | |
|---|--------------|
| 1. MARCH, "Merry Soldiers" | Sabathil |
| 2. OVERTURE, "The Bronze Horse" | Auber |
| 3. WALTZ, "Vienna Beauties" | Ziehrer |
| 4. SELECTION, "Traviata" | Verdi |
| <hr/> | |
| 5. SELECTION, "Samson and Delilah" | Saint-Saëns |
| 6. ZUG DER ZWERGE (first time) | Grieg |
| 7. ANDANTE FOR STRING ORCHESTRA | Tschaikowsky |
| 8. OVERTURE, "Orpheus" | Offenbach |
| <hr/> | |
| 9. OVERTURE, "The Merry Wives of Windsor" | Nicolai |
| 10. PIZZICATO ARABESQUE | Fauchetti |
| 11. SELECTION, "Prince of Pilsen" | Luders |
| 12. MARCH, "Boston, 1915" | Strube |

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FRIDAY, MAY 5, 1911

PROGRAMME

1. MARCH, "Black Bess" Strube
 2. OVERTURE, "Zampa" Herold
 3. WALTZ, "Donawebchen" Strauss
 4. SELECTION, "Mikado" Sullivan
-
5. OVERTURE, "William Tell" Rossini
 6. LARGO Handel
 (Solo Violin, Mr. HOFFMANN; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL)
 7. ENTRÉE TRIOMPHALE DES BOYARDS Halvorsen
 8. IRISH RHAPSODY (first time) Herbert
-
9. OVERTURE, "Martha" Flotow
 10. TWO ENTR'ACTES from "Carmen" Bizet
 11. WALTZ, "Les Patineurs" Waldteufel
 12. MARCH, "Teufel" Suppé

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 Music by AMY WOODFORDE FINDEN
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 Words from the Greek. Music by H. ARNOLD SMITH
 Keys C, D and E (Compass of the lowest key C to E♭)
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"MOORISH LULLABY"
 Words by MAY BYRON
 Music by EDWARD GERMAN
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SATURDAY, MAY 6, 1911

PROGRAMME

- | | | |
|-----|---|-------------|
| 1. | MARCH, "The Comet" | Strube |
| 2. | OVERTURE, "Raymond" | Thomas |
| 3. | WALTZ, "Fideles Wien" | Komzak |
| 4. | SELECTION, "Il Trovatore" | Verdi |
| — | | |
| 5. | SELECTION, "Pagliacci" | Leoncavallo |
| 6. | AVE MARIA
(Solo 'Cello, Mr. J. KELLER; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL) | Schubert |
| 7. | BALLET MUSIC from "Coppélia" | Délibes |
| 8. | HUNGARIAN RHAPSODY, No. 2 | Liszt |
| — | | |
| 9. | INTRODUCTION TO ACT III, "Lohengrin" | Wagner |
| 10. | SELECTION, "Madame Sherry" | Hoshna |
| 11. | AMERICAN FANTASY | Herbert |
| 12. | MARCH, "Nechledil" | Lehar |

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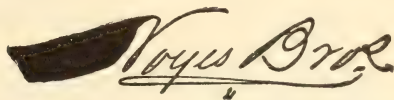
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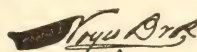


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MONDAY, MAY 8, 1911

WAGNER NIGHT

PROGRAMME

- | | |
|--|---------|
| 1. MARCH, "Flag of Victory" | Blon |
| 2. OVERTURE, "Oberon" | Weber |
| 3. WALTZ, "Artist's Life" | Strauss |
| 4. SELECTION, "Madame Butterfly" | Puccini |

- | | |
|---|----------|
| 5. PRELUDE to "Lohengrin" | } Wagner |
| 6. RIDE OF THE VALKYRIES | |
| 7. PRELUDE and "LOVE DEATH" from "Tristan and Isolde" | |
| 8. OVERTURE, "Tannhäuser" | |

- | | |
|---|-------------------|
| 9. OVERTURE, "Poet and Peasant" | Suppé |
| 10. MELODY | Rubinstein-d'Indy |
| 11. SELECTION, "The Arcadians" (first time) | Monckton |
| 12. MARCH, "King Karl" | Unrath |

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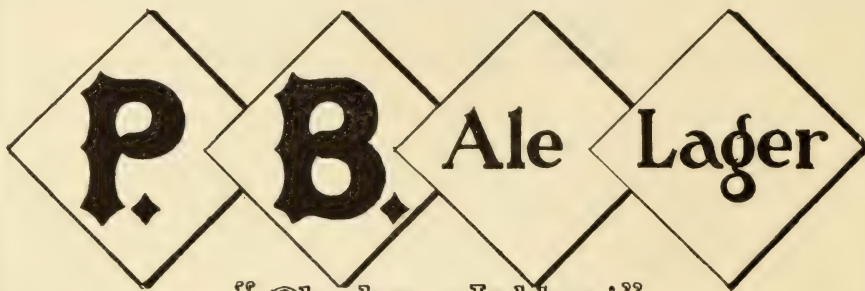
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TUESDAY, MAY 9, 1911

PROGRAMME

1. MARCH, "Chantecler" Strube
 2. CORTÈGE DE BACCHUS, from Suite "Sylvia" Délibes
 3. WALTZ, "Barcarole" Waldteufel
 4. SELECTION, "Grand Duchess" Offenbach
-
5. OVERTURE to "The Mastersingers of Nuremberg" Wagner
 6. { a. SOUS LES FILLEULS Massenet
 (Solo Clarinet, Mr. MIMART; Solo 'Cello, Mr. J. KELLER)
 - { b. VOIE VILLAGEOISE Godard
 7. SELECTION, "Carmen" Bizet
 8. PRELUDE to Act III, "Natoma" (first time) Herbert
-
9. OVERTURE, "Si j'étais Roi" Adam
 10. HYMN TO SAINT CECILIA Gounod
 (Solo Violin, Mr. J. HOFFMANN)
 11. SELECTION, "Naughty Marietta" Herbert
 12. MARCH, "Durch Kampf zum Sieg" Blon



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SPECIAL NIGHTS AT "THE POPS"

The current season of the Pop Concerts, which is the twenty-sixth, will come to an end on Saturday evening, July 1. Mr. Strube, the present conductor, will hold that post during the month of May, and in June he will be succeeded by Mr. André Maquarre.

The season will be marked by the usual number of "Special" nights. First of those already arranged will be "Amherst" Night on Wednesday evening, May 10. On this evening the Amherst Alumni Association of Boston will be present in large numbers, and a number of undergraduates are expected from the college, the Amherst-Harvard baseball game having been played that afternoon. Tufts will have no special night this year, so the next college night will be "Tech" Night on Tuesday evening, June 6. On this night the floor of the hall is sold entirely to the Institute of Technology, and the accommodations for the public are limited to the balconies. On the following evening, Wednesday, June 7, the National Hotel Men's Association, which is holding a convention here, will attend the Pops in a body. Williams College, which has never had a "Night," will celebrate on Friday evening, June 16, the evening preceding the Williams-Harvard baseball game. On June 21 will come "Chicago" Night, when the Boston Chamber of Commerce is entertaining the Chamber of Commerce of Chicago. The date of "Harvard" Night has not yet been definitely settled, but it will probably come in the end of May. Other nights will be announced in due time.

SYMPHONY HALL "POP" PROGRAMME

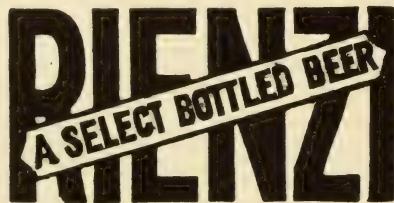
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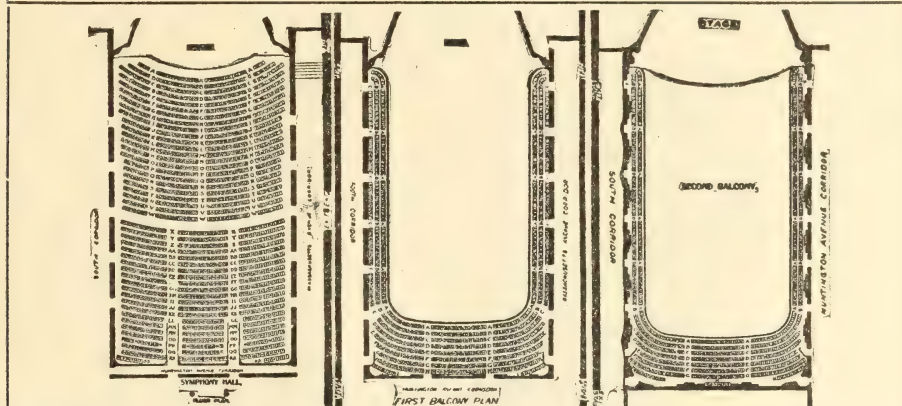
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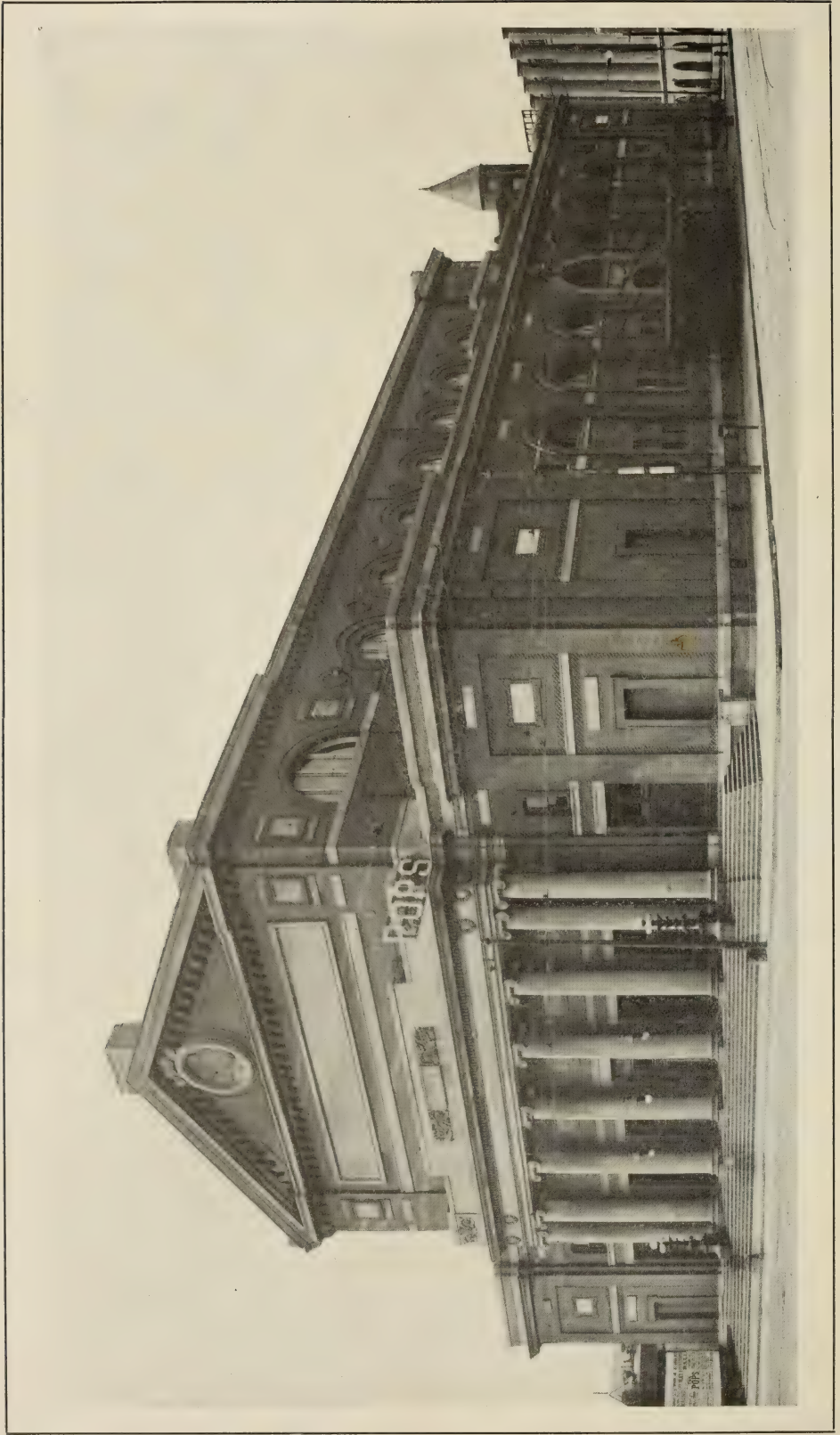
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Boston, Tuesday, May 2, 1911

Mr. GUSTAV STRUBE
Conductor

Number 2

TUESDAY, MAY 2, 1911

PROGRAMME

1. CORONATION MARCH Meyerbeer
2. OVERTURE, "Masaniello" Auber
3. SELECTION, "Rigoletto" Verdi
4. WALTZ from "Der Rosenkavalier" (first time) R. Strauss
5. OVERTURE, "Rienzi" Wagner
6. VALSE LENTE and PIZZICATO from Suite "Sylvia" Délibes
7. RÊVE ANGÉLIQUE Rubinstein
8. BALLET MUSIC from "La Gioconda" Ponchielli
9. MARCH, "Pomp and Circumstance" Elgar
10. { a. THE ROSARY Nevin
b. SERENADE Moszkowski
11. SELECTION, "Naughty Marietta" (first time) Herbert
12. MARCH, "Werner" Ziehrer

WAGNER NIGHT

Monday, May 8

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WEDNESDAY, MAY 3, 1911

PROGRAMME

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|--------------------------------------|------------|
| 1. MARCH, "Hoch Habsburg" | Kral |
| 2. OVERTURE, "Stradella" | Flotow |
| 3. SELECTION, "Faust" | Gounod |
| 4. VALSE LYRIQUE | Emery |
| <hr/> | |
| 5. OVERTURE, "Le Roi d'Ys" | Lalo |
| 6. MEDITATION from "Thaïs" | Massenet |
| (Solo Violin, Mr. J. HOFFMANN) | |
| 7. SELECTION, "Cavalleria Rusticana" | Mascagni |
| 8. HUNGARIAN DANCES, Nos. 5 and 6 | Brahms |
| <hr/> | |
| 9. MARCH from "Tannhäuser" | Wagner |
| (Organ, Mr. MARSHALL) | |
| 10. SUITE, "Peer Gynt" | Grieg |
| 11. WALTZ, "Rain of Gold" | Waldteufel |
| 12. MARCH, "Tambour Battant" | Lincke |

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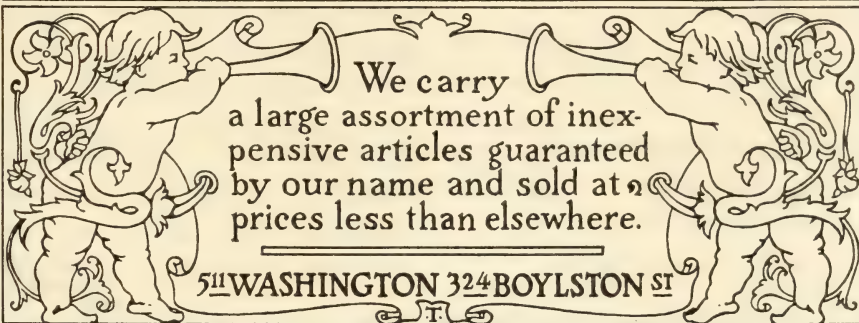
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THURSDAY, MAY 4, 1911

PROGRAMME

- | | |
|---|--------------|
| 1. MARCH, "Merry Soldiers" | Sabathil |
| 2. OVERTURE, "The Bronze Horse" | Auber |
| 3. WALTZ, "Vienna Beauties" | Ziehrer |
| 4. SELECTION, "Traviata" | Verdi |
| <hr/> | |
| 5. SELECTION, "Samson and Delilah" | Saint-Saëns |
| 6. ZUG DER ZWERGE (first time) | Grieg |
| 7. ANDANTE FOR STRING ORCHESTRA | Tschaikowsky |
| 8. OVERTURE, "Orpheus" | Offenbach |
| <hr/> | |
| 9. OVERTURE, "The Merry Wives of Windsor" | Nicolai |
| 10. PIZZICATO ARABESQUE | Fauchetti |
| 11. SELECTION, "Prince of Pilsen" | Luders |
| 12. MARCH, "Boston, 1915" | Strube |

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FRIDAY, MAY 5, 1911

PROGRAMME

1. MARCH, "Black Bess"	Strube
2. OVERTURE, "Zampa"	Herold
3. WALTZ, "Donawebchen"	Strauss
4. SELECTION, "Mikado"	Sullivan
5. OVERTURE, "William Tell"	Rossini
6. LARGO (Solo Violin, Mr. HOFFMANN; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL)	Handel
7. ENTRÉE TRIOMPHALE DES BOYARDS	Halvorsen
8. IRISH RHAPSODY (first time)	Herbert
9. OVERTURE, "Martha"	Flotow
10. TWO ENTR'ACTES from "Carmen"	Bizet
11. WALTZ, "Les Patineurs"	Waldteufel
12. MARCH, "Teufel"	Suppé

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SATURDAY, MAY 6, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. MARCH, "The Comet" | Strube |
| 2. OVERTURE, "Raymond" | Thomas |
| 3. WALTZ, "Fideles Wien" | Komzak |
| 4. SELECTION, "Il Trovatore" | Verdi |
| | |
| 5. SELECTION, "Pagliacci" | Leoncavallo |
| 6. AVE MARIA
(Solo 'Cello, Mr. J. KELLER; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL) | Schubert |
| 7. BALLET MUSIC from "Coppélia" | Délibes |
| 8. HUNGARIAN RHAPSODY, No. 2 | Liszt |
| | |
| 9. INTRODUCTION TO ACT III., "Lohengrin" | Wagner |
| 10. SELECTION, "Madame Sherry" | Hoshna |
| 11. AMERICAN FANTASY | Herbert |
| 12. MARCH, "Nechledil" | Lehar |

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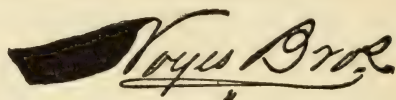
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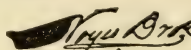


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MONDAY, MAY 8, 1911

WAGNER NIGHT

PROGRAMME

- | | |
|---|-------------------|
| 1. MARCH, "Flag of Victory" | Blon |
| 2. OVERTURE, "Oberon" | Weber |
| 3. WALTZ, "Artist's Life" | Strauss |
| 4. SELECTION, "Madame Butterfly" | Puccini |
| <hr/> | |
| 5. PRELUDE to "Lohengrin" | } Wagner |
| 6. RIDE OF THE VALKYRIES | |
| 7. PRELUDE and "LOVE DEATH" from "Tristan and Isolde" | |
| 8. OVERTURE, "Tannhäuser" | |
| <hr/> | |
| 9. OVERTURE, "Poet and Peasant" | Suppé |
| 10. MELODY | Rubinstein-d'Indy |
| 11. SELECTION, "The Arcadians" (first time) | Monckton |
| 12. MARCH, "King Karl" | Unrath |

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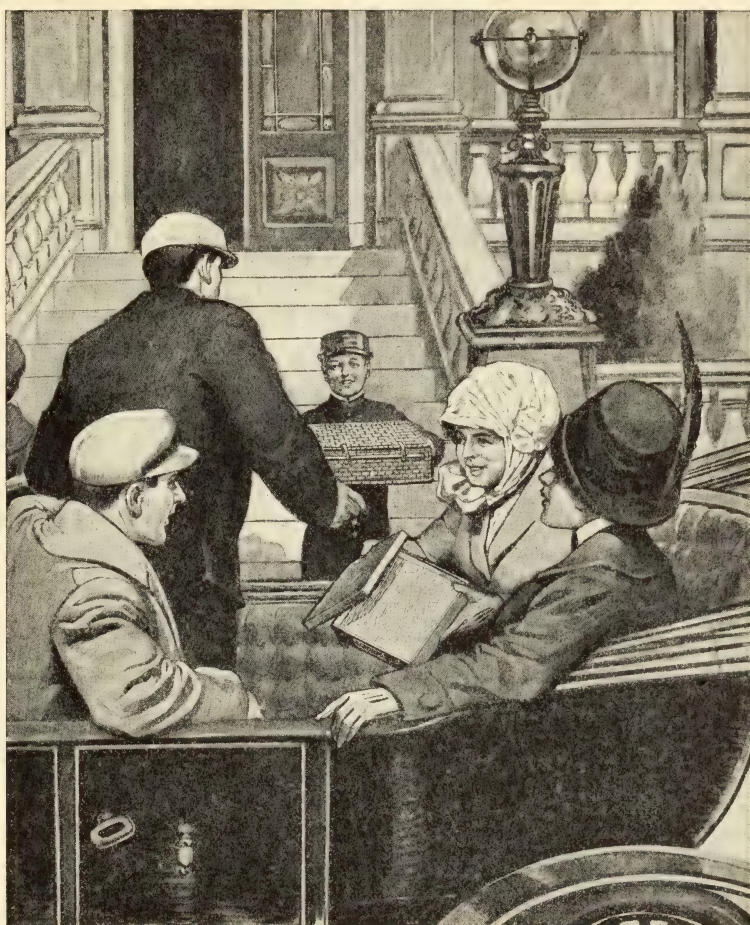
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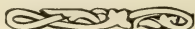
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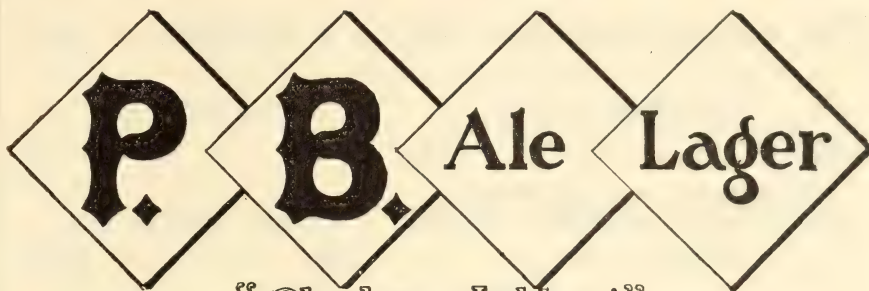
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TUESDAY, MAY 9, 1911

PROGRAMME

- | | | |
|-------|--|------------|
| 1. | MARCH, "Chantecler" | Strube |
| 2. | CORTÈGE DE BACCHUS, from Suite "Sylvia" | Délibes |
| 3. | WALTZ, "Barcarole" | Waldteufel |
| 4. | SELECTION, "Grand Duchess" | Offenbach |
| <hr/> | | |
| 5. | OVERTURE to "The Mastersingers of Nuremberg" | Wagner |
| 6. | a. SOUS LES FILLEULS
(Solo Clarinet, Mr. MIMART; Solo 'Cello, Mr. J. KELLER) | Massenet |
| | b. VOIE VILLAGEOISE | Godard |
| 7. | SELECTION, "Carmen" | Bizet |
| 8. | PRELUDE to Act III, "Natoma" (first time) | Herbert |
| <hr/> | | |
| 9. | OVERTURE, "Si j'étais Roi" | Adam |
| 10. | HYMN TO SAINT CECILIA
(Solo Violin, Mr. J. HOFFMANN)
(Organ, Mr. MARSHALL) | Gounod |
| 11. | SELECTION, "Naughty Marietta" | Herbert |
| 12. | MARCH, "Durch Kampf zum Sieg" | Blon |



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WEDNESDAY, MAY 10, 1911

PROGRAMME

- | | | |
|-------|--|------------|
| 1. | MARCH, "Hoch und Deutschmeister" | Ertl |
| 2. | OVERTURE, "Die Fledermaus" | Strauss |
| 3. | SELECTION, "Rigoletto" | Verdi |
| 4. | WALTZ, "Girls of Baden" | Komzak |
| <hr/> | | |
| 5. | OVERTURE, "Le Baruffe Chiozzotte" ("The Squabbles of the People of Chiozza") | Sinigaglia |
| 6. | { a. TO A WILD ROSE | MacDowell |
| | { b. TO A WATER-LILY | MacDowell |
| 7. | BALLET MUSIC from "La Gioconda" | Ponchielli |
| 8. | FINALE TO ACT I, "Lohengrin" | Wagner |
| <hr/> | | |
| 9. | OVERTURE, "The Beautiful Galatea" | Suppé |
| 10. | { a. NARCISSUS | Nevin |
| | { b. PIERRETTE | Chaminade |
| 11. | SELECTION, "Far Away Isles" (first time) | Maquarree |
| 12. | MARCH, "Follow the Crowd" | Warner |



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The current season of the POP Concerts, which is the twenty-sixth, will come to an end on Saturday evening, July 1. Mr. Strube, the present conductor, will hold that post during the month of May, and in June he will be succeeded by Mr. André Maquarre.

The season will be marked by the usual number of "Special" nights. First of those already arranged will be "Amherst" Night on Wednesday evening, May 10. On this evening the Amherst Alumni Association of Boston will be present in large numbers, and a number of undergraduates are expected from the college, the Amherst-Harvard baseball game having been played that afternoon. Tufts will have no special night this year, so the next college night will be "Tech" Night on Tuesday evening, June 6. On this night the floor of the hall is sold entirely to the Institute of Technology, and the accommodations for the public are limited to the balconies. On the following evening, Wednesday, June 7, the National Hotel Men's Association, which is holding a convention here, will attend the POPS in a body. Williams College, which has never had a "Night," will celebrate on Friday evening, June 16, the evening preceding the Williams-Harvard baseball game. On June 21 will come "Chicago" Night, when the Boston Chamber of Commerce is entertaining the Chamber of Commerce of Chicago. The date of "Harvard" Night has not yet been definitely settled, but it will probably come in the end of May. Other nights will be announced in due time.

SYMPHONY HALL "POP" PROGRAMME

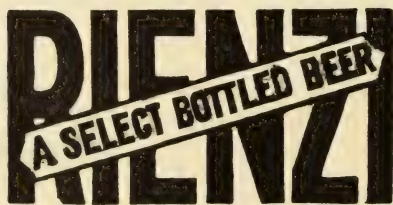
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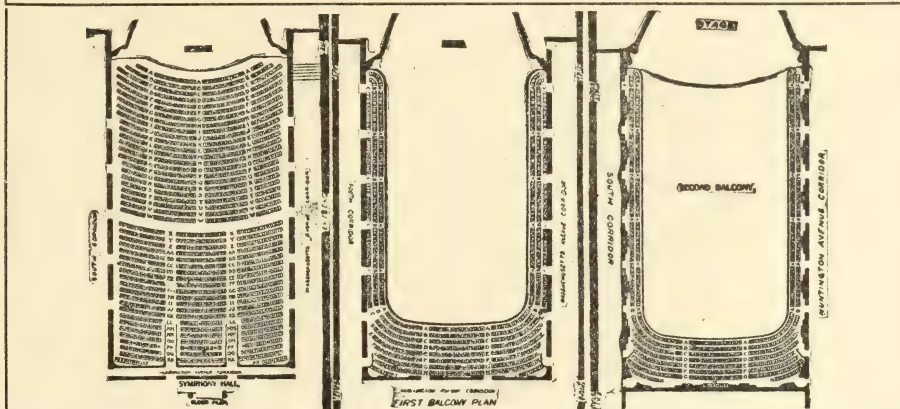
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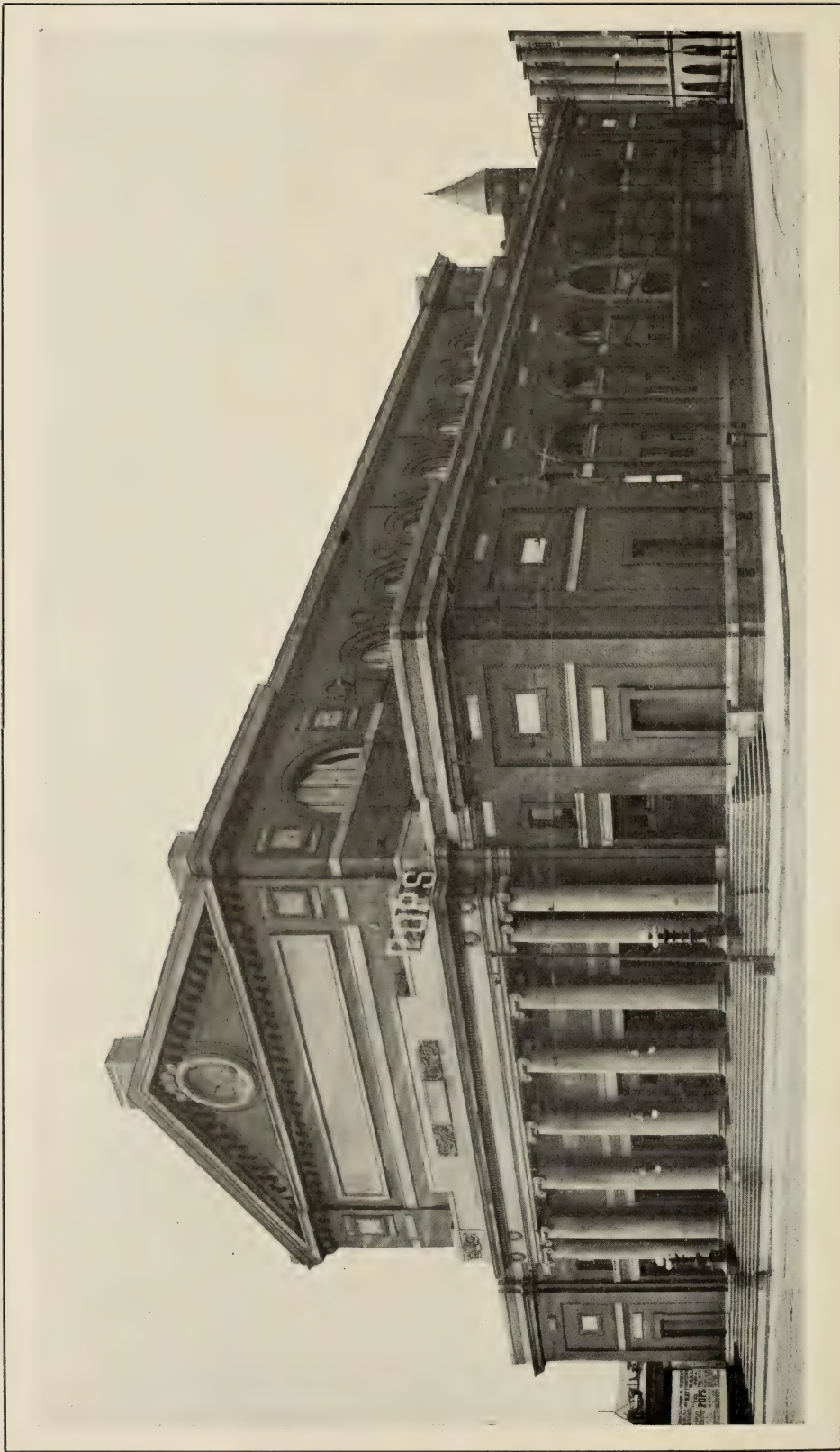
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Boston, Wednesday, May 3, 1911

Mr. GUSTAV STRUBE
Conductor

Number 3

WEDNESDAY, MAY 3, 1911

PROGRAMME

- | | |
|--------------------------------------|------------|
| 1. MARCH, "Hoch Habsburg" | Kral |
| 2. OVERTURE, "Stradella" | Flotow |
| 3. SELECTION, "Faust" | Gounod |
| 4. VALSE LYRIQUE | Emery |
| <hr/> | |
| 5. OVERTURE, "Le Roi d'Ys" | Lalo |
| 6. MEDITATION from "Thaïs" | Massenet |
| (Solo Violin, Mr. J. HOFFMANN) | |
| 7. SELECTION, "Cavalleria Rusticana" | Mascagni |
| 8. HUNGARIAN DANCES, Nos. 5 and 6 | Brahms |
| <hr/> | |
| 9. MARCH from "Tannhäuser" | Wagner |
| (Organ, Mr. MARSHALL) | |
| 10. SUITE, "Peer Gynt" | Grieg |
| 11. WALTZ, "Rain of Gold" | Waldteufel |
| 12. MARCH, "Tambour Battant" | Lincke |

WAGNER NIGHT
AMHERST NIGHT

Monday, May 8
Wednesday, May 10

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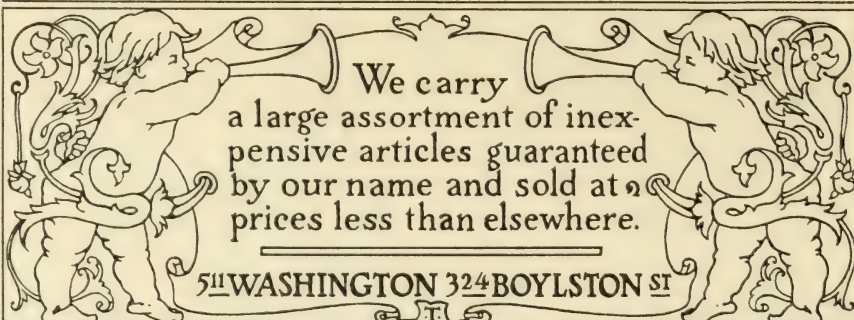
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THURSDAY, MAY 4, 1911

PROGRAMME

- | | |
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| 1. MARCH, "Merry Soldiers" | Sabathil |
| 2. OVERTURE, "The Bronze Horse" | Auber |
| 3. WALTZ, "Vienna Beauties" | Ziehrer |
| 4. SELECTION, "Traviata" | Verdi |
| <hr/> | |
| 5. SELECTION, "Samson and Delilah" | Saint-Saëns |
| 6. ZUG DER ZWERGE (first time) | Grieg |
| 7. ANDANTE FOR STRING ORCHESTRA | Tschaikowsky |
| 8. OVERTURE, "Orpheus" | Offenbach |
| <hr/> | |
| 9. OVERTURE, "The Merry Wives of Windsor" | Nicolai |
| 10. PIZZICATO ARABESQUE | Fanchetti |
| 11. SELECTION, "Prince of Pilsen" | Luders |
| 12. MARCH, "Boston, 1915" | Strube |

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FRIDAY, MAY 5, 1911

PROGRAMME

1. MARCH, "Black Bess"	Strube
2. OVERTURE, "Zampa"	Herold
3. WALTZ, "Donaweilchen"	Strauss
4. SELECTION, "Mikado"	Sullivan
5. OVERTURE, "William Tell"	Rossini
6. LARGO (Solo Violin, Mr. HOFFMANN; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL)	Handel
7. ENTRÉE TRIOMPHALE DES BOYARDS	Halvorson
8. IRISH RHAPSODY (first time)	Herbert
9. OVERTURE, "Martha"	Flotow
10. TWO ENTR'ACTES from "Carmen"	Bizet
11. WALTZ, "Les Patineurs"	Waldteufel
12. MARCH, "Teufel"	Suppé

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 Words by MAY BYRON
 Music by EDWARD GERMAN
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SATURDAY, MAY 6, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. MARCH, "The Comet" | Strube |
| 2. OVERTURE, "Raymond" | Thomas |
| 3. WALTZ, "Fideles Wien" | Komzak |
| 4. SELECTION, "Il Trovatore" | Verdi |
| ----- | |
| 5. SELECTION, "Pagliacci" | Leoncavallo |
| 6. AVE MARIA
(Solo 'Cello, Mr. J. KELLER; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL) | Schubert |
| 7. BALLET MUSIC from "Coppélia" | Délibes |
| 8. HUNGARIAN RHAPSODY, No. 2 | Liszt |
| ----- | |
| 9. INTRODUCTION TO ACT III., "Lohengrin" | Wagner |
| 10. SELECTION, "Madame Sherry" | Hoshna |
| 11. AMERICAN FANTASY | Herbert |
| 12. MARCH, "Nechledil" | Lehar |

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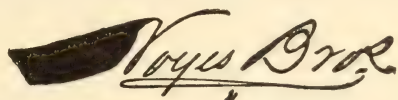
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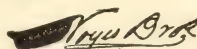


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MONDAY, MAY 8, 1911

WAGNER NIGHT

PROGRAMME

- | | |
|---|-------------------|
| 1. MARCH, "Flag of Victory" | Blon |
| 2. OVERTURE, "Oberon" | Weber |
| 3. WALTZ, "Artist's Life" | Strauss |
| 4. SELECTION, "Madame Butterfly" | Puccini |
| <hr/> | |
| 5. PRELUDE to "Lohengrin" | } Wagner |
| 6. RIDE OF THE VALKYRIES | |
| 7. PRELUDE and "LOVE DEATH" from "Tristan and Isolde" | |
| 8. OVERTURE, "Tannhäuser" | |
| <hr/> | |
| 9. OVERTURE, "Poet and Peasant" | Suppé |
| 10. MELODY | Rubinstein-d'Indy |
| 11. SELECTION, "The Arcadians" (first time) | Monckton |
| 12. MARCH, "King Karl" | Unrath |

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TUESDAY, MAY 9, 1911

PROGRAMME

1. MARCH, "Chantecler" Strube
2. CORTÈGE DE BACCHUS, from Suite "Sylvia" Délibes
3. WALTZ, "Barcarole" Waldteufel
4. SELECTION, "Grand Duchess" Offenbach
5. OVERTURE to "The Mastersingers of Nuremberg" Wagner
6. { a. SOUS LES TILLEULS Massenet
 (Solo Clarinet, Mr. MIMART; Solo 'Cello, Mr. J. KELLER)
 b. NOCE VILLAGEOISE Godard
7. SELECTION, "Carmen" Bizet
8. PRELUDE to Act III, "Natoma" (first time) Herbert
9. OVERTURE, "Si j'étais Roi" Adam
10. HYMN TO SAINT CECILIA Gounod
 (Solo Violin, Mr. J. HOFFMANN)
 (Organ, Mr. MARSHALL)
11. SELECTION, "Naughty Marietta" Herbert
12. MARCH, "Durch Kampf zum Sieg" Blon



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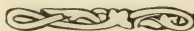
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WEDNESDAY, MAY 10, 1911

AMHERST NIGHT

PROGRAMME

- | | | |
|-------|--|------------|
| 1. | MARCH, "Hoch und Deutschmeister" | Ertl |
| 2. | OVERTURE, "Die Fledermaus" | Strauss |
| 3. | SELECTION, "Rigoletto" | Verdi |
| 4. | WALTZ, "Girls of Baden" | Komzak |
| <hr/> | | |
| 5. | OVERTURE, "Le Baruffe Chiozzotte" ("The Squabbles of the People of Chiozza") | Sinigaglia |
| 6. | { a. TO A WILD ROSE | MacDowell |
| | { b. TO A WATER-LILY | MacDowell |
| 7. | BALLET MUSIC from "La Gioconda" | Ponchielli |
| 8. | FINALE TO ACT I., "Lohengrin" | Wagner |
| <hr/> | | |
| 9. | OVERTURE, "The Beautiful Galatea" | Suppé |
| 10. | { a. NARCISSUS | Nevin |
| | { b. PIERRETTE | Chaminade |
| 11. | SELECTION, "Far Away Isles" (first time) | Maquarre |
| 12. | MARCH, "Follow the Crowd" | Warner |



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THURSDAY, MAY 11, 1911

PROGRAMME

- | | | |
|-----|---|------------|
| 1. | MARCH, "Queen of Sheba" | Gounod |
| 2. | OVERTURE, "The Barber of Seville" | Rossini |
| 3. | WALTZ, "Du und Du" | Strauss |
| 4. | SELECTION, "Il Trovatore" | Verdi |
| 5. | OVERTURE, "Rienzi" | Wagner |
| 6. | VALSE LENTE and PIZZICATO from Suite "Sylvia" | Délibes |
| 7. | ROMANCE FOR VIOLIN | Strube |
| | (Mr. J. HOFFMANN) | |
| 8. | FÊTE BOHÈME from "Scènes Pittoresques" | Massenet |
| 9. | SELECTION, "Mlle. Modiste" | Herbert |
| 10. | { a. THE ROSARY | Nevin |
| | { b. COUNTRY DANCE | Nevin |
| 11. | WALTZ, "Rain of Gold" | Waldteufel |
| 12. | MARCH, "Black Bess" | Strube |

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SPECIAL NIGHTS AT "THE POPS"

The current season of the Pop Concerts, which is the twenty-sixth, will come to an end on Saturday evening, July 1. Mr. Strube, the present conductor, will hold that post during the month of May, and in June he will be succeeded by Mr. André Maquarre.

The season will be marked by the usual number of "Special" nights. First of those already arranged will be "Amherst" Night on Wednesday evening, May 10. On this evening the Amherst Alumni Association of Boston will be present in large numbers, and a number of undergraduates are expected from the college, the Amherst-Harvard baseball game having been played that afternoon. Tufts will have no special night this year, so the next college night will be "Tech" Night on Tuesday evening, June 6. On this night the floor of the hall is sold entirely to the Institute of Technology, and the accommodations for the public are limited to the balconies. On the following evening, Wednesday, June 7, the National Hotel Men's Association, which is holding a convention here, will attend the Pops in a body. Williams College, which has never had a "Night," will celebrate on Friday evening, June 16, the evening preceding the Williams-Harvard baseball game. On June 21 will come "Chicago" Night, when the Boston Chamber of Commerce is entertaining the Chamber of Commerce of Chicago. The date of "Harvard" Night has not yet been definitely settled, but it will probably come in the end of May. Other nights will be announced in due time.

SYMPHONY HALL "POP" PROGRAMME

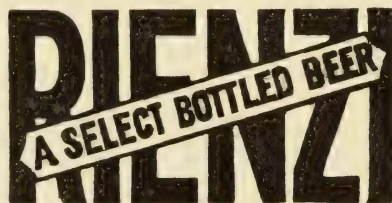
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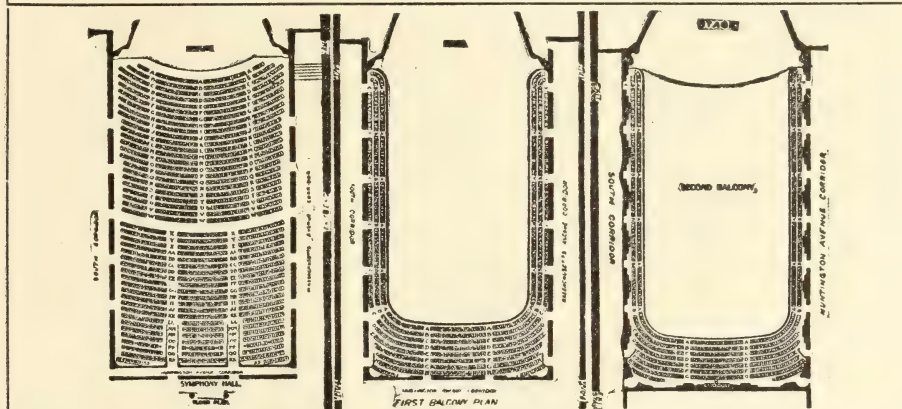
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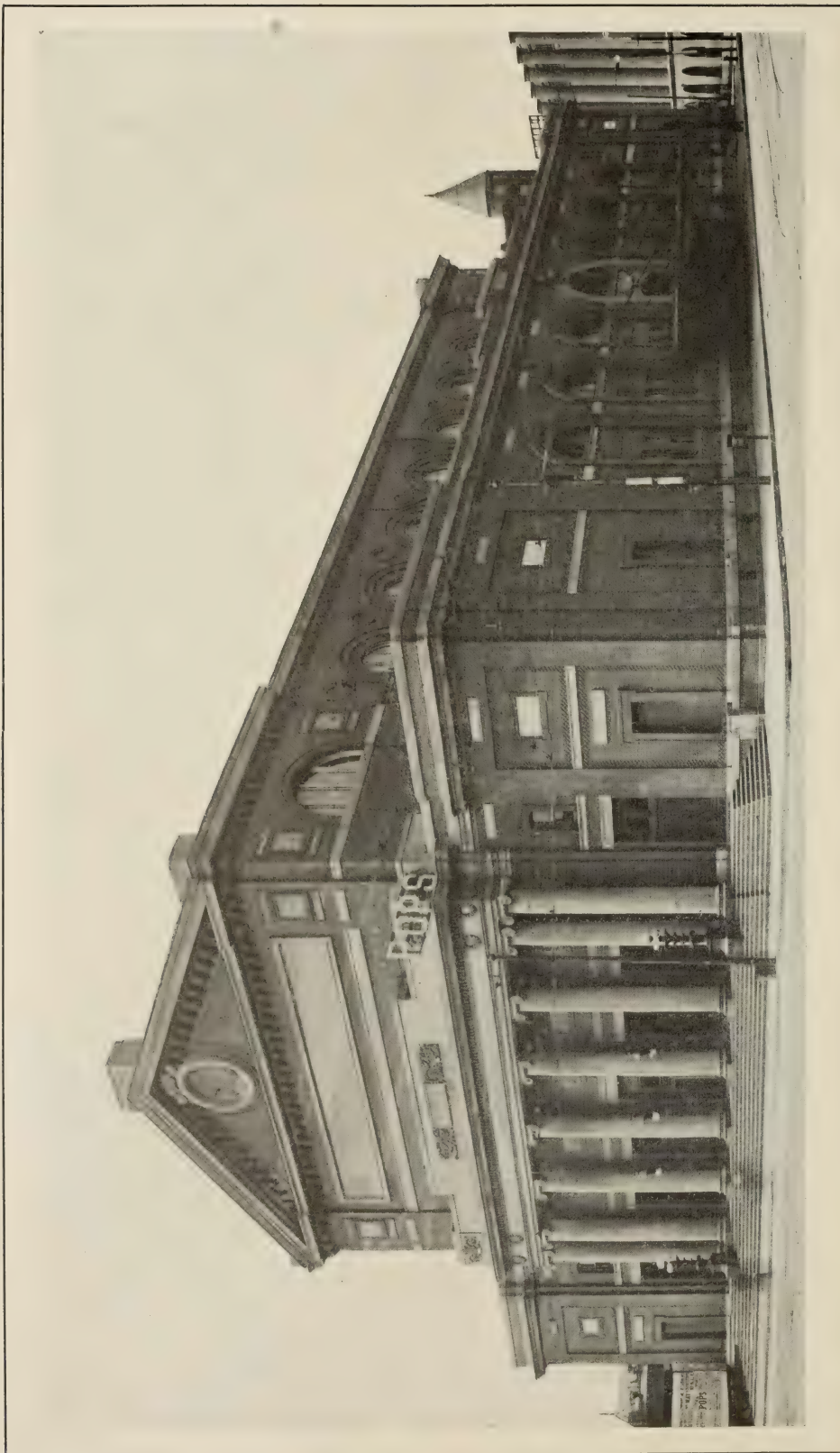
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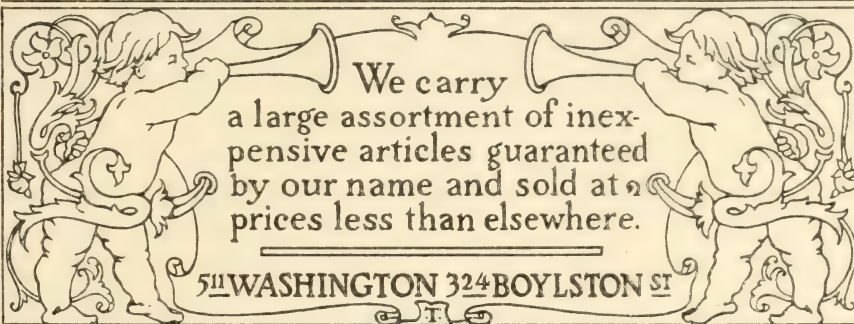
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Boston, Thursday, May 4, 1911

Mr. GUSTAV STRUBE
Conductor

Number 4

THURSDAY, MAY 4, 1911

PROGRAMME

- | | |
|---|--------------|
| 1. MARCH, "Merry Soldiers" | Sabathil |
| 2. OVERTURE, "The Bronze Horse" | Auber |
| 3. WALTZ, "Vienna Beauties" | Ziehrer |
| 4. SELECTION, "Traviata" | Verdi |
| <hr/> | |
| 5. SELECTION, "Samson and Delilah" | Saint-Saëns |
| 6. ZUG DER ZWERGE (first time) | Grieg |
| 7. ANDANTE FOR STRING ORCHESTRA | Tschaikowsky |
| 8. OVERTURE, "Orpheus" | Offenbach |
| <hr/> | |
| 9. OVERTURE, "The Merry Wives of Windsor" | Nicolai |
| 10. PIZZICATO ARABESQUE | Fanchetti |
| 11. SELECTION, "Prince of Pilsen" | Luders |
| 12. MARCH, "Boston, 1915" | Strube |

WAGNER NIGHT
AMHERST NIGHT

Monday, May 8
Wednesday, May 10

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FRIDAY, MAY 5, 1911

PROGRAMME

- | | |
|---|------------|
| 1. MARCH, "Black Bess" | Strube |
| 2. OVERTURE, "Zampa" | Herold |
| 3. WALTZ, "Donawebchen" | Strauss |
| 4. SELECTION, "Mikado" | Sullivan |
| <hr/> | |
| 5. OVERTURE, "William Tell" | Rossini |
| 6. LARGO
(Solo Violin, Mr. HOFFMANN; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL) | Handel |
| 7. ENTRÉE TRIOMPHALE DES BOYARDS | Halvorsen |
| 8. IRISH RHAPSODY (first time) | Herbert |
| <hr/> | |
| 9. OVERTURE, "Martha" | Flotow |
| 10. TWO ENTR'ACTES from "Carmen" | Bizet |
| 11. WALTZ, "Les Patineurs" | Waldteufel |
| 12. MARCH, "Teufel" | Suppé |

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SATURDAY, MAY 6, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. MARCH, "The Comet" | Strube |
| 2. OVERTURE, "Raymond" | Thomas |
| 3. WALTZ, "Fideles Wien" | Komzak |
| 4. SELECTION, "Il Trovatore" | Verdi |
| ----- | |
| 5. SELECTION, "Pagliacci" | Leoncavallo |
| 6. AVE MARIA
(Solo 'Cello, Mr. J. KELLER; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL) | Schubert |
| 7. BALLET MUSIC from "Coppélia" | Délibes |
| 8. HUNGARIAN RHAPSODY, No. 2 | Liszt |
| ----- | |
| 9. INTRODUCTION TO ACT III., "Lohengrin" | Wagner |
| 10. SELECTION, "Madame Sherry" | Hoshna |
| 11. AMERICAN FANTASY | Herbert |
| 12. MARCH, "Nechledil" | Lehar |

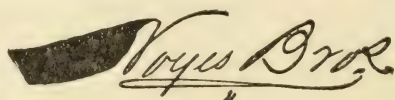
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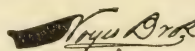


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MONDAY, MAY 8, 1911

WAGNER NIGHT

PROGRAMME

- | | |
|--|---------|
| 1. MARCH, "Flag of Victory" | Blon |
| 2. OVERTURE, "Oberon" | Weber |
| 3. WALTZ, "Artist's Life" | Strauss |
| 4. SELECTION, "Madame Butterfly" | Puccini |

- | | |
|---|----------|
| 5. PRELUDE to "Lohengrin" | } Wagner |
| 6. RIDE OF THE VALKYRIES | |
| 7. PRELUDE and "LOVE DEATH" from "Tristan and Isolde" | |
| 8. OVERTURE, "Tannhäuser" | |

- | | |
|---|-------------------|
| 9. OVERTURE, "Poet and Peasant" | Suppé |
| 10. MELODY | Rubinstein-d'Indy |
| 11. SELECTION, "The Arcadians" (first time) | Monckton |
| 12. MARCH, "King Karl" | Unrath |

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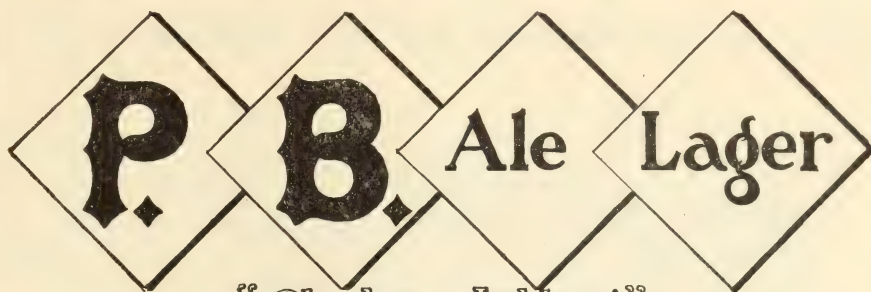
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TUESDAY, MAY 9, 1911

PROGRAMME

- | | | |
|-------|--|------------|
| 1. | MARCH, "Chantecler" | Strube |
| 2. | CORTÈGE DE BACCHUS, from Suite "Sylvia" | Délibes |
| 3. | WALTZ, "Barcarole" | Waldteufel |
| 4. | SELECTION, "Grand Duchess" | Offenbach |
| <hr/> | | |
| 5. | OVERTURE to "The Mastersingers of Nuremberg" | Wagner |
| 6. | a. SOUS LES TILLEULS
(Solo Clarinet, Mr. MIMART; Solo 'Cello, Mr. J. KELLER) | Massenet |
| | b. NOCE VILLAGEOISE | Godard |
| 7. | SELECTION, "Carmen" | Bizet |
| 8. | PRELUDE to Act III., "Natoma" (first time) | Herbert |
| <hr/> | | |
| 9. | OVERTURE, "Si j'étais Roi" | Adam |
| 10. | HYMN TO SAINT CECILIA
(Solo Violin, Mr. J. HOFFMANN)
(Organ, Mr. MARSHALL) | Gounod |
| 11. | SELECTION, "Naughty Marietta" | Herbert |
| 12. | MARCH, "Durch Kampf zum Sieg" | Blon |



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WEDNESDAY, MAY 10, 1911

AMHERST NIGHT

PROGRAMME

- | | | |
|-------|--------------------------------|---------------------|
| 1. | MARCH, "Chantecler" | Strube |
| 2. | OVERTURE, "Rienzi" | Wagner |
| 3. | CHEER FOR OLD AMHERST | J. N. Pierce, '02 |
| 4. | WALTZ, "Campus Dreams" | E. N. Blake, '97 |
| <hr/> | | |
| 5. | SUITE, "Peer Gynt" | Grieg |
| 6. | a. PAIGE'S HORSE | D. C. Bartlett, '03 |
| | b. AMHERST ALMA MATER | J. S. Hamilton, '06 |
| | c. TO THE FAIREST COLLEGE | D. C. Bartlett, '03 |
| | (Organ, C. E. LAMSON, '99) | |
| 7. | SELECTION, "The Arcadians" | Monckton |
| 8. | a. STEIN SONG | Bullard |
| | b. LORD GEOFFREY AMHERST | J. S. Hamilton, '06 |
| <hr/> | | |
| 9. | SELECTION, "Madame Sherry" | Hoshna |
| 10. | RÊVE ANGÉLIQUE | Rubinstein |
| | (Organ, Mr. MARSHALL) | |
| 11. | WALTZ, "Beautiful Blue Danube" | Strauss |
| 12. | MARCH, "Stars and Stripes" | Sousa |



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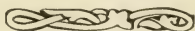
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THURSDAY, MAY 11, 1911

PROGRAMME

- | | | |
|-------|--|------------|
| 1. | MARCH, "Queen of Sheba" | Gounod |
| 2. | OVERTURE, "The Barber of Seville" | Rossini |
| 3. | WALTZ, "Du und Du" | Strauss |
| 4. | SELECTION, "Il Trovatore" | Verdi |
| <hr/> | | |
| 5. | OVERTURE, "Rienzi" | Wagner |
| 6. | VALE LENTE and PIZZICATO from Suite "Sylvia" | Délibes |
| 7. | ROMANCE FOR VIOLIN
(Mr. J. HOFFMANN) | Strube |
| 8. | FÊTE BOHÈME from "Scènes Pittoresques" | Massenet |
| <hr/> | | |
| 9. | SELECTION, "Mlle. Modiste" | Herbert |
| 10. | { a. THE ROSARY | Nevin |
| | { b. COUNTRY DANCE | Nevin |
| 11. | WALTZ, "Rain of Gold" | Waldteufel |
| 12. | MARCH, "Black Bess" | Strube |

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FRIDAY, MAY 12, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. CORONATION MARCH | Meyerbeer |
| 2. OVERTURE, "La Muette" | Auber |
| 3. SELECTION, "Cavalleria Rusticana" | Mascagni |
| 4. WALTZ, "Wiener Blut" | Strauss |
| <hr/> | |
| 5. SELECTION, "Faust" | Gounod |
| 6. PRELUDE to "Lohengrin" | Wagner |
| 7. INVITATION TO THE DANCE | Weber |
| 8. HUNGARIAN RHAPSODY IN F | Liszt |
| <hr/> | |
| 9. OVERTURE, "Hänsel and Gretel" | Humperdinck |
| 10. SELECTION, "The Girl in the Train" | Fall |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCHE DES AMOUREUX | Ganne |

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SPECIAL NIGHTS AT "THE POPS"

The current season of the Pop Concerts, which is the twenty-sixth, will come to an end on Saturday evening, July 1. Mr. Strube, the present conductor, will hold that post during the month of May, and in June he will be succeeded by Mr. André Maquarre.

The season will be marked by the usual number of "Special" nights. First of those already arranged will be "Amherst" Night on Wednesday evening, May 10. On this evening the Amherst Alumni Association of Boston will be present in large numbers, and a number of undergraduates are expected from the college, the Amherst-Harvard baseball game having been played that afternoon. Tufts will have no special night this year, so the next college night will be "Tech" Night on Tuesday evening, June 6. On this night the floor of the hall is sold entirely to the Institute of Technology, and the accommodations for the public are limited to the balconies. On the following evening, Wednesday, June 7, the National Hotel Men's Association, which is holding a convention here, will attend the Pops in a body. Williams College, which has never had a "Night," will celebrate on Friday evening, June 16, the evening preceding the Williams-Harvard baseball game. On June 21 will come "Chicago" Night, when the Boston Chamber of Commerce is entertaining the Chamber of Commerce of Chicago. The date of "Harvard" Night has not yet been definitely settled, but it will probably come in the end of May. Other nights will be announced in due time.

Mr. Strube has arranged the following Special Musical Nights: Monday, May 8, "Wagner Night"; Monday, May 15, "German Night"; Monday, May 22, "Wagner Night"; Thursday, May 25, "Italian Night"; and Monday, May 29, "Soloist Night."

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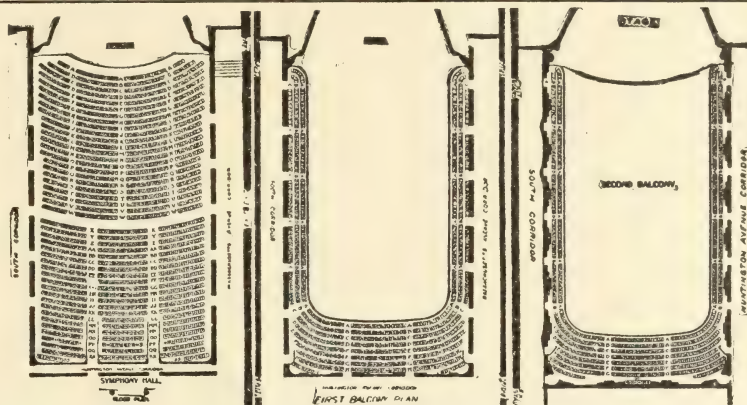
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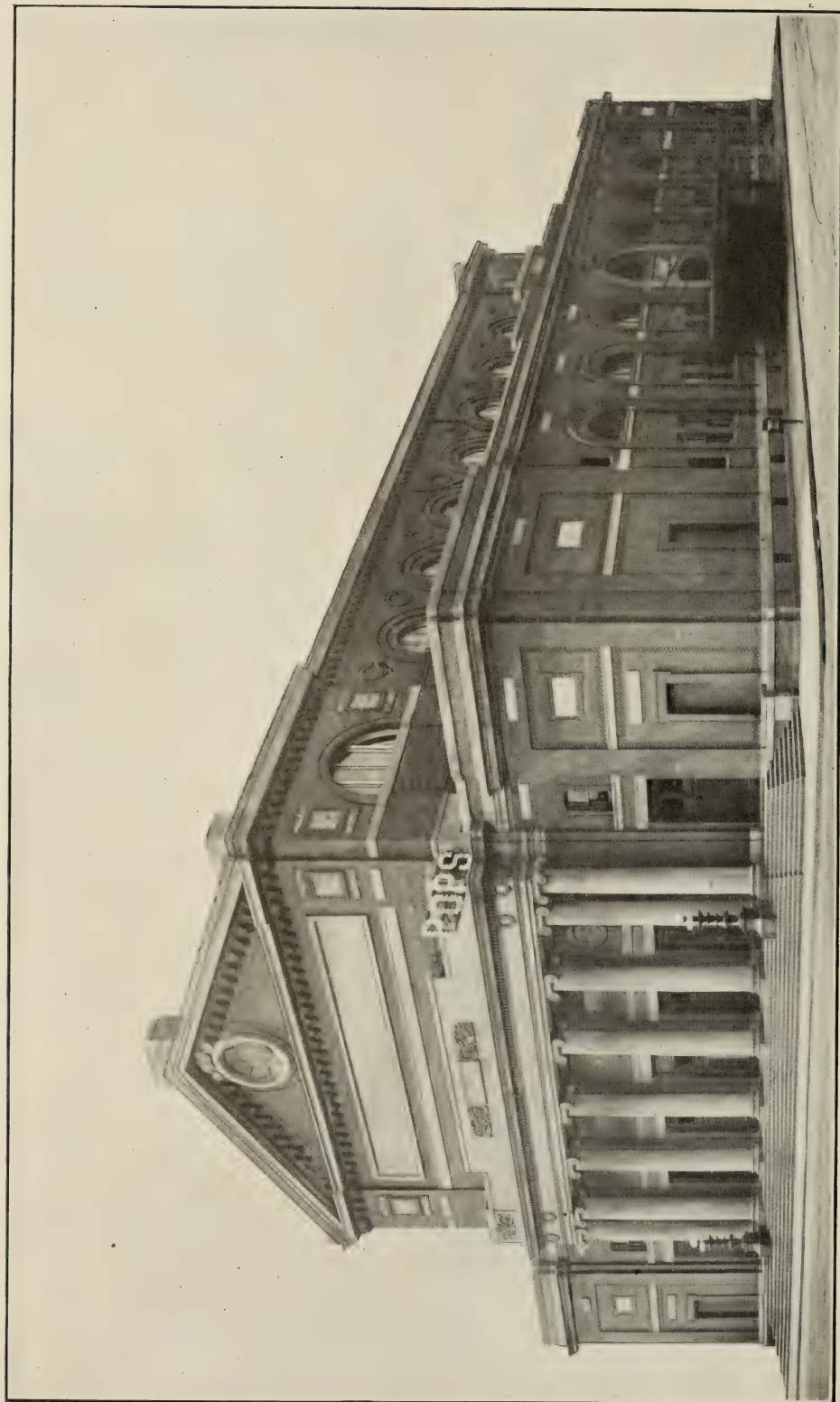
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Boston, Friday, May 5, 1911

Mr. GUSTAV STRUBE Number 5
Conductor

FRIDAY, MAY 5, 1911

PROGRAMME

- | | |
|---|------------|
| 1. MARCH, "Black Bess" | Strube |
| 2. OVERTURE, "Zampa" | Herold |
| 3. WALTZ, "Donawebchen" | Strauss |
| 4. SELECTION, "Mikado" | Sullivan |
| | |
| 5. OVERTURE, "William Tell" | Rossini |
| 6. LARGO | Handel |
| (Solo Violin, Mr. HOFFMANN; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL) | |
| 7. ENTRÉE TRIOMPHALE DES BOYARDS | Halvorson |
| 8. IRISH RHAPSODY (first time) | Herbert |
| | |
| 9. OVERTURE, "Martha" | Flotow |
| 10. TWO ENTR'ACTES from "Carmen" | Bizet |
| 11. WALTZ, "Les Patineurs" | Waldteufel |
| 12. MARCH, "Teufel" | Suppé |

WAGNER NIGHT : : : : : : : : : : Monday, May 8
AMHERST NIGHT : : : : : : : : : : Wednesday, May 10

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SATURDAY, MAY 6, 1911

PROGRAMME

- | | | |
|-----|---|-------------|
| 1. | MARCH, "The Comet" | Strube |
| 2. | OVERTURE, "Raymond" | Thomas |
| 3. | WALTZ, "Fideles Wien" | Komzak |
| 4. | SELECTION, "Il Trovatore" | Verdi |
| 5. | SELECTION, "Pagliacci" | Leoncavallo |
| 6. | AVE MARIA
(Solo 'Cello, Mr. J. KELLER; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL) | Schubert |
| 7. | BALLET MUSIC from "Coppélia" | Délibes |
| 8. | HUNGARIAN RHAPSODY, No. 2 | Liszt |
| 9. | INTRODUCTION TO ACT III., "Lohengrin" | Wagner |
| 10. | SELECTION, "Madame Sherry" | Hoshna |
| 11. | AMERICAN FANTASY | Herbert |
| 12. | MARCH, "Nechledil" | Lehar |

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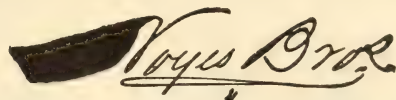
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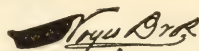


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MONDAY, MAY 8, 1911

WAGNER NIGHT

PROGRAMME

- | | |
|---|-------------------|
| 1. MARCH, "Flag of Victory" | Blon |
| 2. OVERTURE, "Oberon" | Weber |
| 3. WALTZ, "Artist's Life" | Strauss |
| 4. SELECTION, "Madame Butterfly" | Puccini |
| <hr/> | |
| 5. PRELUDE to "Lohengrin" | } Wagner |
| 6. RIDE OF THE VALKYRIES | |
| 7. PRELUDE and "LOVE DEATH" from "Tristan and Isolde" | |
| 8. OVERTURE, "Tannhäuser" | |
| <hr/> | |
| 9. OVERTURE, "Poet and Peasant" | Suppé |
| 10. MELODY | Rubinstein-d'Indy |
| 11. SELECTION, "The Arcadians" (first time) | Monckton |
| 12. MARCH, "King Karl" | Unrath |

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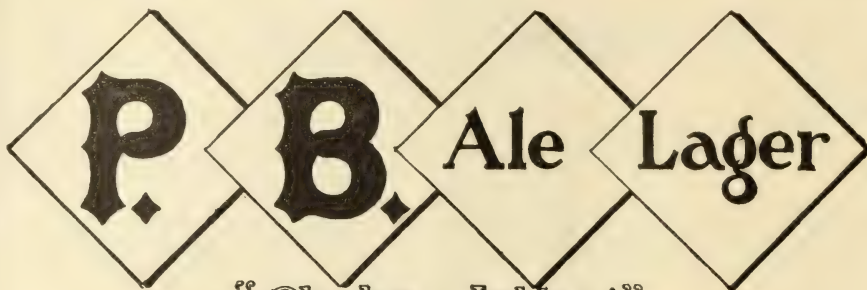
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TUESDAY, MAY 9, 1911

PROGRAMME

- | | | |
|-------|--|------------|
| 1. | MARCH, "Chantecler" | Strube |
| 2. | CORTÈGE DE BACCHUS, from Suite "Sylvia" | Délibes |
| 3. | WALTZ, "Barcarole" | Waldteufel |
| 4. | SELECTION, "Grand Duchess" | Offenbach |
| <hr/> | | |
| 5. | OVERTURE to "The Mastersingers of Nuremberg" | Wagner |
| 6. | a. SOUS LES TILLEULS
(Solo Clarinet, Mr. MIMART; Solo Cello, Mr. J. KELLER) | Massenet |
| | b. NOCE VILLAGEOISE | Godard |
| 7. | SELECTION, "Carmen" | Bizet |
| 8. | PRELUDE to Act III, "Natoma" (first time) | Herbert |
| <hr/> | | |
| 9. | OVERTURE, "Si j'étais Roi" | Adam |
| 10. | HYMN TO SAINT CECILIA
(Solo Violin, Mr. J. HOFFMANN)
(Organ, Mr. MARSHALL) | Gounod |
| 11. | SELECTION, "Naughty Marietta" | Herbert |
| 12. | MARCH, "Durch Kampf zum Sieg" | Blon |



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WEDNESDAY, MAY 10, 1911

AMHERST NIGHT

PROGRAMME

- | | | |
|-------|--------------------------------|---------------------|
| 1. | MARCH, "Chantecler" | Strube |
| 2. | OVERTURE, "Rienzi" | Wagner |
| 3. | CHEER FOR OLD AMHERST | J. N. Pierce, '02 |
| 4. | WALTZ, "Campus Dreams" | E. N. Blake, '97 |
| <hr/> | | |
| 5. | SUITE, "Peer Gynt" | Grieg |
| 6. { | a. PAIGE'S HORSE | D. C. Bartlett, '03 |
| | b. AMHERST ALMA MATER | J. S. Hamilton, '06 |
| | c. TO THE FAIREST COLLEGE | D. C. Bartlett, '03 |
| | (Organ, C. E. LAMSON, '99) | |
| 7. | SELECTION, "The Arcadians" | Monckton |
| 8. { | a. STEIN SONG | Bullard |
| | b. LORD GEOFFREY AMHERST | J. S. Hamilton, '06 |
| <hr/> | | |
| 9. | SELECTION, "Madame Sherry" | Hoshna |
| 10. | RÊVE ANGÉLIQUE | Rubinstein |
| | (Organ, Mr. MARSHALL) | |
| 11. | WALTZ, "Beautiful Blue Danube" | Strauss |
| 12. | MARCH, "Stars and Stripes" | Sousa |



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THURSDAY, MAY 11, 1911

PROGRAMME

- | | | | | | | | |
|--|-------------------|---|---|---|---|---|------------|
| 1. MARCH, "Queen of Sheba" | . | . | . | . | . | . | Gounod |
| 2. OVERTURE, "The Barber of Seville" | . | . | . | . | . | . | Rossini |
| 3. WALTZ, "Du und Du" | . | . | . | . | . | . | Strauss |
| 4. SELECTION, "Il Trovatore" | . | . | . | . | . | . | Verdi |
| <hr/> | | | | | | | |
| 5. OVERTURE, "Rienzi" | . | . | . | . | . | . | Wagner |
| 6. VALSE LENTE and PIZZICATO from Suite "Sylvia" | . | . | . | . | . | . | Délibes |
| 7. ROMANCE FOR VIOLIN | . | . | . | . | . | . | Strube |
| | (Mr. J. HOFFMANN) | | | | | | |
| 8. FÊTE BOHÈME from "Scènes Pittoresques" | . | . | . | . | . | . | Massenet |
| <hr/> | | | | | | | |
| 9. SELECTION, "Mlle. Modiste" | . | . | . | . | . | . | Herbert |
| 10. { a. THE ROSARY | . | . | . | . | . | . | Nevin |
| b. COUNTRY DANCE | . | . | . | . | . | . | Nevin |
| 11. WALTZ, "Rain of Gold" | . | . | . | . | . | . | Waldteufel |
| 12. MARCH, "Black Bess" | . | . | . | . | . | . | Strube |

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FRIDAY, MAY 12, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. CORONATION MARCH | Meyerbeer |
| 2. OVERTURE, "La Muette" | Auber |
| 3. SELECTION, "Cavalleria Rusticana" | Mascagni |
| 4. WALTZ, "Wiener Blut" | Strauss |
| <hr/> | |
| 5. SELECTION, "Faust" | Gounod |
| 6. PRELUDE to "Lohengrin" | Wagner |
| 7. INVITATION TO THE DANCE | Weber |
| 8. HUNGARIAN RHAPSODY IN F | Liszt |
| <hr/> | |
| 9. OVERTURE, "Hänsel and Gretel" | Humperdinck |
| 10. SELECTION, "The Girl in the Train" | Fall |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCHE DES AMOUREUX | Ganne |

GUSTAV STRUBE

Conductor of the "Pops"

writes of the

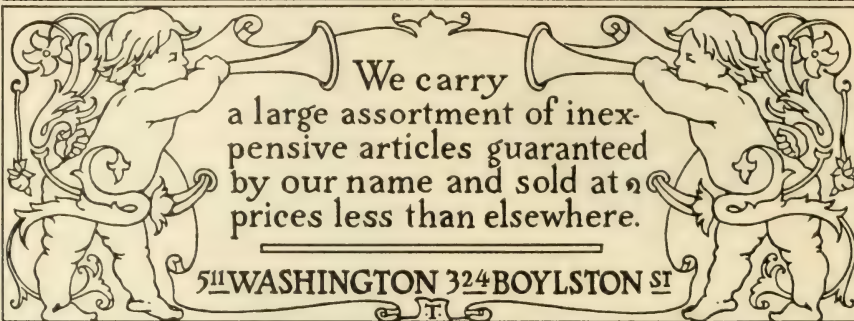
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SATURDAY, MAY 13, 1911

PROGRAMME

- | | |
|---------------------------------|--------------|
| 1. MARCH, "Boston—1915" | Strube |
| 2. OVERTURE, "Stradella" | Flotow |
| 3. WALTZ, "Estudiantina" | Waldteufel |
| 4. SELECTION, "The Arcadians" | Monckton |
| ----- | |
| 5. SELECTION, "Pagliacci" | Leoncavallo |
| 6. RÊVE ANGÉLIQUE | Rubinstein |
| (Organ, Mr. MARSHALL) | |
| 7. BALLET MUSIC from "Coppelia" | Délibes |
| 8. OVERTURE, "1812" | Tschaikowsky |
| ----- | |
| 9. OVERTURE, "Light Cavalry" | Suppé |
| 10. SELECTION, "Madame Sherry" | Hoshna |
| 11. WALTZ, "Jolly Fellows" | Vollstedt |
| 12. MARCH, "Stars and Stripes" | Sousa |

GUSTAV STRUBE

Conductor of the "Pops"

writes of the

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SPECIAL NIGHTS AT "THE POPS"

The current season of the Pop Concerts, which is the twenty-sixth, will come to an end on Saturday evening, July 1. Mr. Strube, the present conductor, will hold that post during the month of May, and in June he will be succeeded by Mr. André Maquarre.

The season will be marked by the usual number of "Special" nights. First of those already arranged will be "Amherst" Night on Wednesday evening, May 10. On this evening the Amherst Alumni Association of Boston will be present in large numbers, and a number of undergraduates are expected from the college, the Amherst-Harvard baseball game having been played that afternoon. Tufts will have no special night this year, so the next college night will be "Tech" Night on Tuesday evening, June 6. On this night the floor of the hall is sold entirely to the Institute of Technology, and the accommodations for the public are limited to the balconies. On the following evening, Wednesday, June 7, the National Hotel Men's Association, which is holding a convention here, will attend the Pops in a body. Williams College, which has never had a "Night," will celebrate on Friday evening, June 16, the evening preceding the Williams-Harvard baseball game. On June 21 will come "Chicago" Night, when the Boston Chamber of Commerce is entertaining the Chamber of Commerce of Chicago. The date of "Harvard" Night has not yet been definitely settled, but it will probably come in the end of May. Other nights will be announced in due time.

Mr. Strube has arranged the following Special Musical Nights: Monday, May 8, "Wagner Night"; Monday, May 15, "German Night"; Monday, May 22, "Wagner Night"; Thursday, May 25, "Italian Night"; and Monday, May 29, "Soloist Night."

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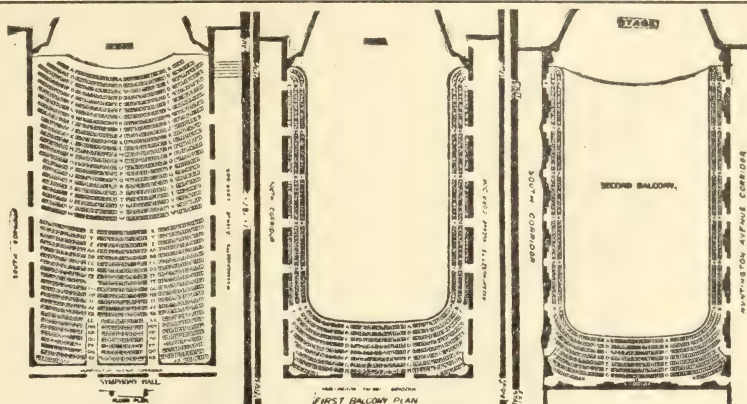
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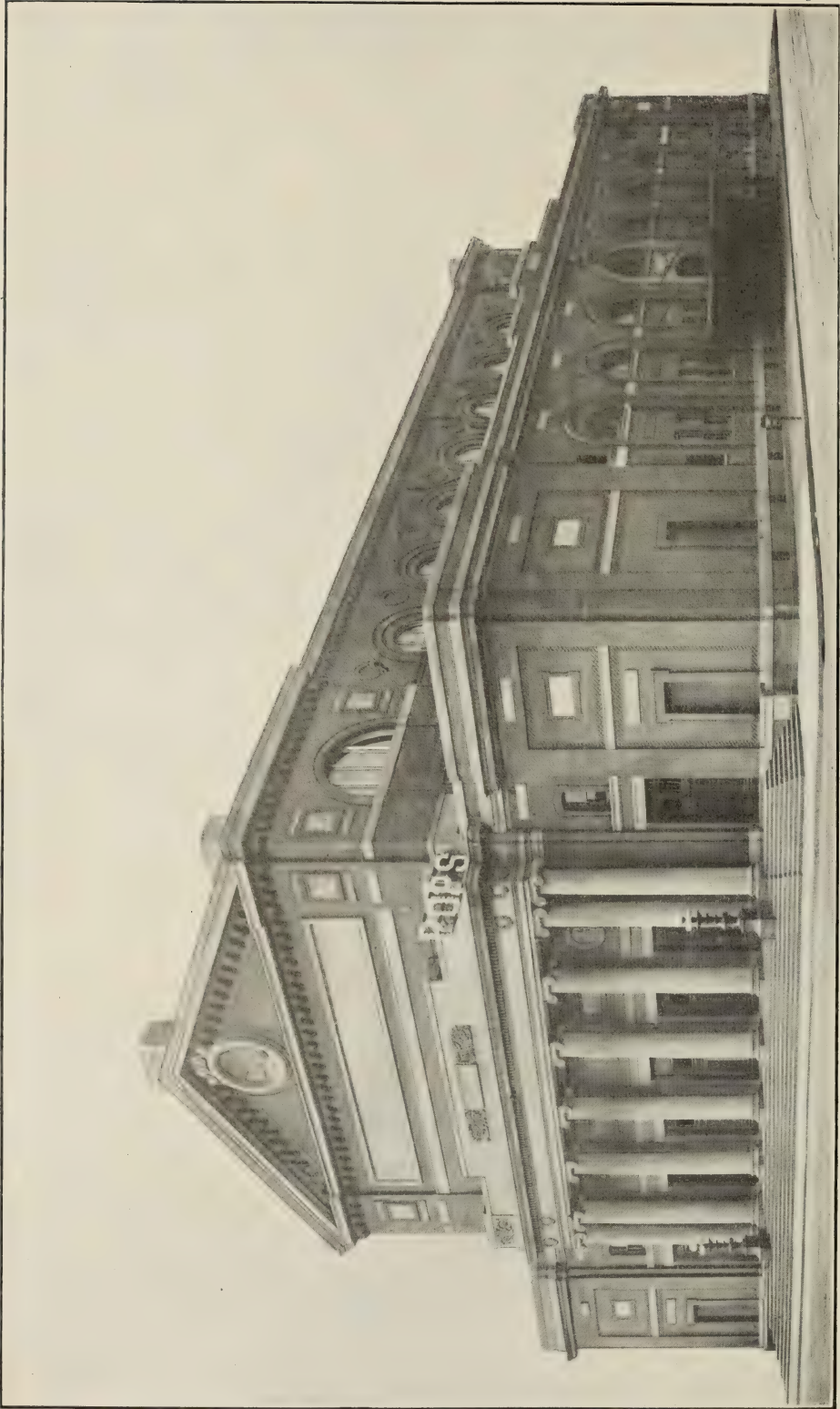
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Words by MAY BYRON
Music by EDWARD GERMAN
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Words by DOUGLAS HOPE
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Boston, Saturday, May 6, 1911

Mr. GUSTAV STRUBE
Conductor

Number 6

SATURDAY, MAY 6, 1911

PROGRAMME

1.	MARCH, "The Comet"	Strube
2.	OVERTURE, "Raymond"	Thomas
3.	WALTZ, "Fideles Wien"	Komzak
4.	SELECTION, "Il Trovatore"	Verdi
5.	SELECTION, "Pagliacci"	Leoncavallo
6.	AVE MARIA (Solo 'Cello, Mr. J. KELLER; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL)	Schubert
7.	BALLET MUSIC from "Coppélia"	Délibes
8.	HUNGARIAN RHAPSODY, No. 2	Liszt
9.	INTRODUCTION TO ACT III., "Lohengrin"	Wagner
10.	SELECTION, "Madame Sherry"	Hoshna
11.	AMERICAN FANTASY	Herbert
12.	MARCH, "Nechledil"	Lehar

WAGNER NIGHT		Monday, May 8
AMHERST NIGHT		Wednesday, May 10
GERMAN NIGHT		Monday, May 15

GUSTAV STRUBE

Conductor of the "Pops"

writes of the

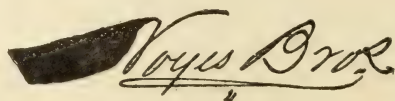
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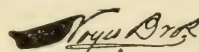


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MONDAY, MAY 8, 1911

WAGNER NIGHT

PROGRAMME

- | | |
|---|-------------------|
| 1. MARCH, "Flag of Victory" | Blon |
| 2. OVERTURE, "Oberon" | Weber |
| 3. WALTZ, "Artist's Life" | Strauss |
| 4. SELECTION, "Madame Butterfly" | Puccini |
| ----- | |
| 5. PRELUDE to "Lohengrin" | } Wagner |
| 6. RIDE OF THE VALKYRIES | |
| 7. PRELUDE and "LOVE DEATH" from "Tristan and Isolde" | |
| 8. OVERTURE, "Tannhäuser" | |
| ----- | |
| 9. OVERTURE, "Poet and Peasant" | Suppé |
| 10. MELODY | Rubinstein-d'Indy |
| 11. SELECTION, "The Arcadians" (first time) | Monckton |
| 12. MARCH, "King Karl" | Unrath |

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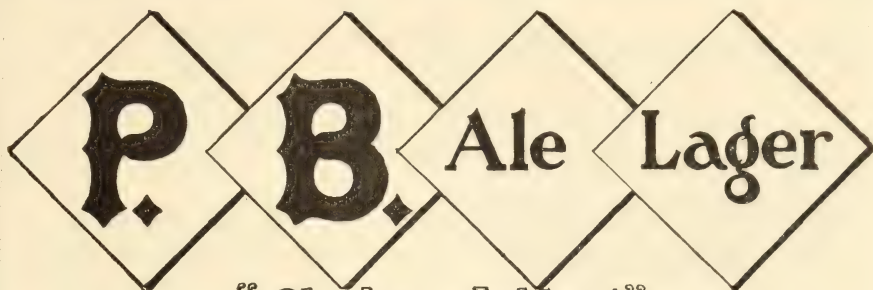
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TUESDAY, MAY 9, 1911

PROGRAMME

- | | | |
|-------|--|------------|
| 1. | MARCH, "Chantecler" | Strube |
| 2. | CORTÈGE DE BACCHUS, from Suite "Sylvia" | Délibes |
| 3. | WALTZ, "Barcarole" | Waldteufel |
| 4. | SELECTION, "Grand Duchess" | Offenbach |
| <hr/> | | |
| 5. | OVERTURE to "The Mastersingers of Nuremberg" | Wagner |
| 6. | a. SOUS LES TILLEULS
(Solo Clarinet, Mr. MIMART; Solo 'Cello, Mr. J. KELLER) | Massenet |
| | b. NOCE VILLAGEOISE | Godard |
| 7. | SELECTION, "Carmen" | Bizet |
| 8. | PRELUDE to Act III, "Natoma" (first time) | Herbert |
| <hr/> | | |
| 9. | OVERTURE, "Si j'étais Roi" | Adam |
| 10. | HYMN TO SAINT CECILIA
(Solo Violin, Mr. J. HOFFMANN)
(Organ, Mr. MARSHALL) | Gounod |
| 11. | SELECTION, "Naughty Marietta" | Herbert |
| 12. | MARCH, "Durch Kampf zum Sieg" | Blon |



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WEDNESDAY, MAY 10, 1911

AMHERST NIGHT

PROGRAMME

- | | | |
|-------|--------------------------------|---------------------|
| 1. | MARCH, "Chantecler" | Strube |
| 2. | OVERTURE, "Rienzi" | Wagner |
| 3. | CHEER FOR OLD AMHERST | J. N. Pierce, '02 |
| 4. | WALTZ, "Campus Dreams" | E. N. Blake, '97 |
| <hr/> | | |
| 5. | SUITE, "Peer Gynt" | Grieg |
| 6. | a. PAIGE'S HORSE | D. C. Bartlett, '03 |
| | b. AMHERST ALMA MATER | J. S. Hamilton, '06 |
| | c. TO THE FAIREST COLLEGE | D. C. Bartlett, '03 |
| | (Organ, C. E. LAMSON, '99) | |
| 7. | SELECTION, "The Arcadians" | Monckton |
| 8. | a. STEIN SONG | Bullard |
| | b. LORD GEOFFREY AMHERST | J. S. Hamilton, '06 |
| <hr/> | | |
| 9. | SELECTION, "Madame Sherry" | Hoshna |
| 10. | RÊVE ANGÉLIQUE | Rubinstein |
| | (Organ, Mr. MARSHALL) | |
| 11. | WALTZ, "Beautiful Blue Danube" | Strauss |
| 12. | MARCH, "Stars and Stripes" | Sousa |



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THURSDAY, MAY 11, 1911

PROGRAMME

- | | | |
|-------|--|------------|
| 1. | MARCH, "Queen of Sheba" | Gounod |
| 2. | OVERTURE, "The Barber of Seville" | Rossini |
| 3. | WALTZ, "Du und Du" | Strauss |
| 4. | SELECTION, "Il Trovatore" | Verdi |
| <hr/> | | |
| 5. | OVERTURE, "Rienzi" | Wagner |
| 6. | VALE LENTE and PIZZICATO from Suite "Sylvia" | Délibes |
| 7. | ROMANCE FOR VIOLIN
(Mr. J. HOFFMANN) | Strube |
| 8. | FÊTE BOHÈME from "Scènes Pittoresques" | Massenet |
| <hr/> | | |
| 9. | SELECTION, "Mlle. Modiste" | Herbert |
| 10. | { a. THE ROSARY | Nevin |
| | { b. COUNTRY DANCE | Nevin |
| 11. | WALTZ, "Rain of Gold" | Waldteufel |
| 12. | MARCH, "Black Bess" | Strube |

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FRIDAY, MAY 12, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. CORONATION MARCH | Meyerbeer |
| 2. OVERTURE, "La Muette" | Auber |
| 3. SELECTION, "Cavalleria Rusticana" | Mascagni |
| 4. WALTZ, "Wiener Blut" | Strauss |
| <hr/> | |
| 5. SELECTION, "Faust" | Gounod |
| 6. PRELUDE to "Lohengrin" | Wagner |
| 7. INVITATION TO THE DANCE | Weber |
| 8. HUNGARIAN RHAPSODY IN F | Liszt |
| <hr/> | |
| 9. OVERTURE, "Hänsel and Gretel" | Humperdinck |
| 10. SELECTION, "The Girl in the Train" | Fall |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCHE DES AMOUREUX | Ganne |

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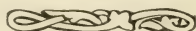
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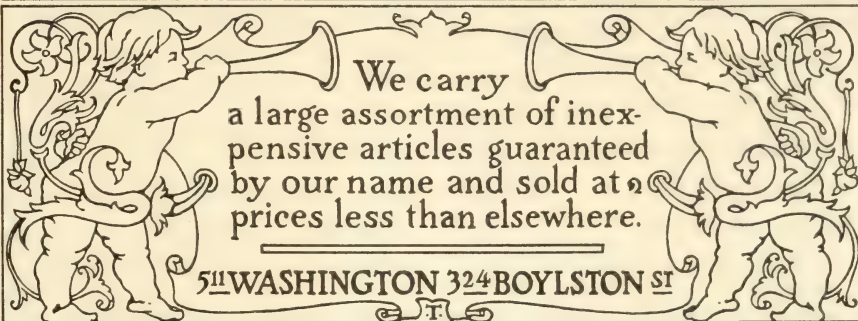
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SATURDAY, MAY 13, 1911

PROGRAMME

- | | |
|---|--------------|
| 1. MARCH, "Boston—1915" | Strube |
| 2. OVERTURE, "Stradella" | Flotow |
| 3. WALTZ, "Estudiantina" | Waldteufel |
| 4. SELECTION, "The Arcadians" | Monckton |
| ----- | |
| 5. SELECTION, "Pagliacci" | Leoncavallo |
| 6. RÊVE ANGÉLIQUE | Rubinstein |
| (Organ, Mr. MARSHALL) | |
| 7. BALLET MUSIC from "Coppelia" | Délibes |
| 8. OVERTURE, "1812" | Tschaikowsky |
| ----- | |
| 9. OVERTURE, "Light Cavalry" | Suppé |
| 10. SELECTION, "Madame Sherry" | Hoshna |
| 11. WALTZ, "Jolly Fellows" | Vollstedt |
| 12. MARCH, "Stars and Stripes" | Sousa |

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MONDAY, MAY 15, 1911

GERMAN NIGHT

PROGRAMME

1. GERMAN MARCH Strube
2. OVERTURE, "Der Freischütz" Weber
3. WALTZ, "Bei uns z' Haus" Strauss
4. NOCTURNE and WEDDING MARCH from "A Midsummer Night's Dream" Mendelssohn
5. SELECTION, "Die Fledermaus" Strauss
6. ROMANCE FOR 'CELLO Strube
(Mr. J. KELLER)
7. HUNGARIAN DANCES, Nos. 5 and 6 Brahms
8. OVERTURE, "Tannhäuser" Wagner
9. OVERTURE, "Stradella" Flotow
10. GERMAN SONGS.
(Boston Symphony Orchestra Horn Quartet: Messrs. HESS, LORBEER, HAIN, PHAIR)
11. WALTZ, "The Beautiful Blue Danube" Strauss
12. MARCH, "Schlaraffen" Kempter

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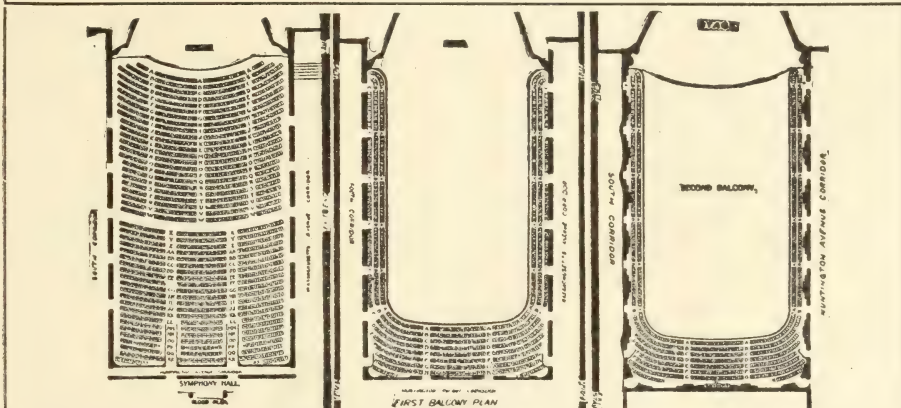
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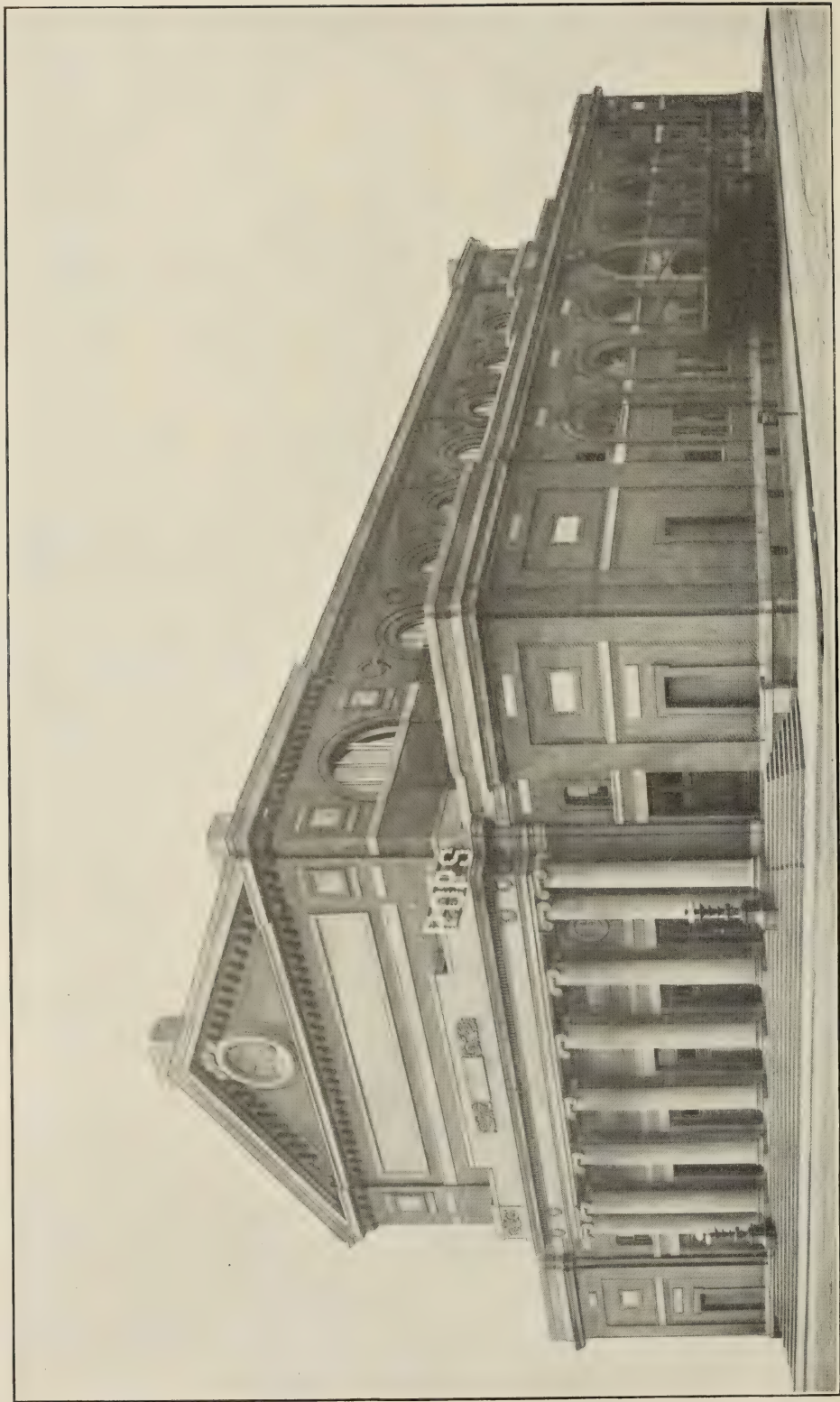
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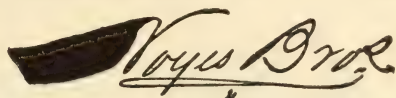
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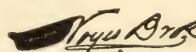


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Boston, Monday, May 8, 1911

Mr. GUSTAV STRUBE
Conductor

Number 7

MONDAY, MAY 8, 1911

WAGNER NIGHT

PROGRAMME

- | | |
|----------------------------------|---------|
| 1. MARCH, "Flag of Victory" | Blon |
| 2. OVERTURE, "Oberon" | Weber |
| 3. WALTZ, "Artist's Life" | Strauss |
| 4. SELECTION, "Madame Butterfly" | Puccini |

- | | |
|---|----------|
| 5. PRELUDE to "Lohengrin" | } Wagner |
| 6. RIDE OF THE VALKYRIES | |
| 7. PRELUDE and "LOVE DEATH" from "Tristan and Isolde" | |
| 8. OVERTURE, "Tannhäuser" | |

- | | |
|---|-------------------|
| 9. OVERTURE, "Poet and Peasant" | Suppé |
| 10. MELODY | Rubinstein-d'Indy |
| 11. SELECTION, "The Arcadians" (first time) | Monckton |
| 12. MARCH, "King Karl" | Unrath |

AMHERST NIGHT	:	:	:	:	:	:	:	:	Wednesday, May 10
GERMAN NIGHT	:	:	:	:	:	:	:	:	Monday, May 15

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TUESDAY, MAY 9, 1911

PROGRAMME

- | | |
|---|------------|
| 1. MARCH, "Chantecler" | Strube |
| 2. CORTÈGE DE BACCHUS, from Suite "Sylvia" | Délibes |
| 3. WALTZ, "Barcarole" | Waldteufel |
| 4. SELECTION, "Grand Duchess" | Offenbach |
| <hr/> | |
| 5. OVERTURE to "The Mastersingers of Nuremberg" | Wagner |
| 6. { a. SOUS LES TILLEULS | Massenet |
| (Solo Clarinet, Mr. MIMART; Solo 'Cello, Mr. J. KELLER) | |
| 6. { b. NOCE VILLAGEOISE | Godard |
| 7. SELECTION, "Carmen" | Bizet |
| 8. PRELUDE to Act III., "Natoma" (first time) | Herbert |
| <hr/> | |
| 9. SELECTION, "Shamrock" (Fantasie on Irish Airs) | Myddleton |
| 10. HYMN TO SAINT CECILIA | Gounod |
| (Solo Violin, Mr. J. HOFFMANN) | |
| (Organ, Mr. MARSHALL) | |
| 11. SELECTION, "Naughty Marietta" | Herbert |
| 12. MARCH, "Durch Kampf zum Sieg" | Blon |



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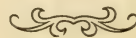
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WEDNESDAY, MAY 10, 1911

AMHERST NIGHT

PROGRAMME

- | | | |
|-------|--------------------------------|---------------------|
| 1. | MARCH, "Chantecler" | Strube |
| 2. | OVERTURE, "Rienzi" | Wagner |
| 3. | CHEER FOR OLD AMHERST | J. N. Pierce, '02 |
| 4. | WALTZ, "Campus Dreams" | E. N. Blake, '97 |
| <hr/> | | |
| 5. | SUITE, "Peer Gynt" | Grieg |
| 6. | a. PAIGE'S HORSE | D. C. Bartlett, '03 |
| | b. AMHERST ALMA MATER | J. S. Hamilton, '06 |
| | c. TO THE FAIREST COLLEGE | D. C. Bartlett, '03 |
| | (Organ, C. E. LAMSON, '99) | |
| 7. | SELECTION, "The Arcadians" | Monckton |
| 8. | a. STEIN SONG | Bullard |
| | b. LORD GEOFFREY AMHERST | J. S. Hamilton, '06 |
| <hr/> | | |
| 9. | SELECTION, "Madame Sherry" | Hoshna |
| 10. | RÊVE ANGÉLIQUE | Rubinstein |
| | (Organ, Mr. MARSHALL) | |
| 11. | WALTZ, "Beautiful Blue Danube" | Strauss |
| 12. | MARCH, "Stars and Stripes" | Sousa |



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BOSTON

BROOKLINE

THURSDAY, MAY 11, 1911

PROGRAMME

- | | | |
|-----|--|------------|
| 1. | MARCH, "Queen of Sheba" | Gounod |
| 2. | OVERTURE, "The Barber of Seville" | Rossini |
| 3. | WALTZ, "Du und Du" | Strauss |
| 4. | SELECTION, "Il Trovatore" | Verdi |
| 5. | OVERTURE, "Rienzi" | Wagner |
| 6. | VALE LENTE and PIZZICATO from Suite "Sylvia" | Délibes |
| 7. | ROMANCE FOR VIOLIN
(Mr. J. HOFFMANN) | Strube |
| 8. | FÊTE BOHÈME from "Scènes Pittoresques" | Massenet |
| 9. | SELECTION, "Mlle. Modiste" | Herbert |
| 10. | a. THE ROSARY | Nevin |
| | b. COUNTRY DANCE | Nevin |
| 11. | WALTZ, "Rain of Gold" | Waldteufel |
| 12. | MARCH, "Black Bess" | Strube |

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FRIDAY, MAY 12, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. CORONATION MARCH | Meyerbeer |
| 2. OVERTURE, "La Muette" | Auber |
| 3. SELECTION, "Cavalleria Rusticana" | Mascagni |
| 4. WALTZ, "Wiener Blut" | Strauss |
| <hr/> | |
| 5. SELECTION, "Faust" | Gounod |
| 6. PRELUDE to "Lohengrin" | Wagner |
| 7. INVITATION TO THE DANCE | Weber |
| 8. HUNGARIAN RHAPSODY IN F | Liszt |
| <hr/> | |
| 9. OVERTURE, "Hänsel and Gretel" | Humperdinck |
| 10. SELECTION, "The Girl in the Train" | Fall |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCHE DES AMOUREUX | Ganne |

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writes of the

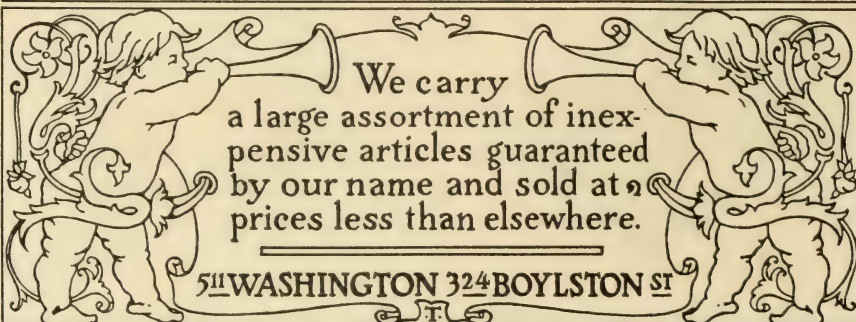
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SATURDAY, MAY 13, 1911

PROGRAMME

- | | |
|---|--------------|
| 1. MARCH, "Boston—1915" | Strube |
| 2. OVERTURE, "Stradella" | Flotow |
| 3. WALTZ, "Estudiantina" | Waldteufel |
| 4. SELECTION, "The Arcadians" | Monckton |
| <hr/> | |
| 5. SELECTION, "Pagliacci" | Leoncavallo |
| 6. RÊVE ANGÉLIQUE | Rubinstein |
| (Organ, Mr. MARSHALL) | |
| 7. BALLET MUSIC from "Coppelia" | Délibes |
| 8. OVERTURE, "1812" | Tschaikowsky |
| (Organ, Mr. MARSHALL) | |
| <hr/> | |
| 9. OVERTURE, "Light Cavalry" | Suppé |
| 10. SELECTION, "Madame Sherry" | Hoshna |
| 11. WALTZ, "Jolly Fellows" | Vollstedt |
| 12. MARCH, "Stars and Stripes" | Sousa |

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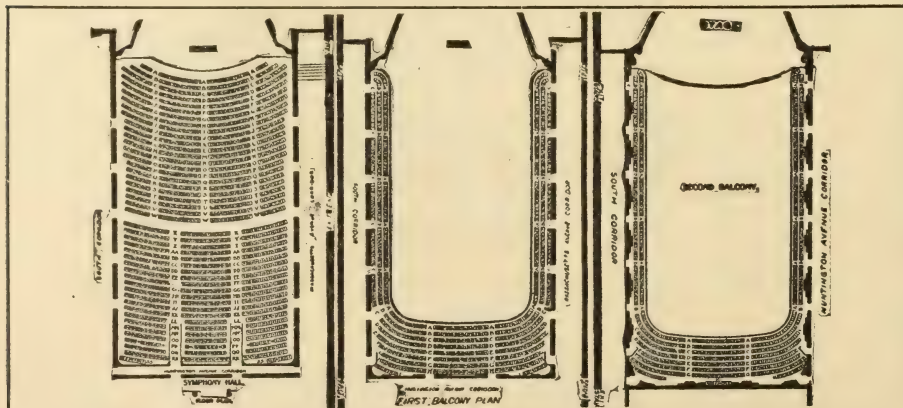
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MONDAY, MAY 15, 1911

GERMAN NIGHT

PROGRAMME

- | | |
|--|-------------|
| 1. GERMAN MARCH | Strube |
| 2. OVERTURE, "Der Freischütz" | Weber |
| 3. WALTZ, "Bei uns z' Haus" | Strauss |
| 4. NOCTURNE and WEDDING MARCH from "A Midsummer Night's Dream" | Mendelssohn |
| <hr/> | |
| 5. SELECTION, "Die Fledermaus" | Strauss |
| 6. ROMANCE FOR 'CELLO | Strube |
| (Mr. J. KELLER) | |
| 7. HUNGARIAN DANCES, Nos. 5 and 6 | Brahms |
| 8. OVERTURE, "Tannhäuser" | Wagner |
| <hr/> | |
| 9. OVERTURE, "Stradella" | Flotow |
| 10. GERMAN SONGS. | |
| (Boston Symphony Orchestra Horn Quartet: Messrs. HESS, LORBEER, HAIN, PHAIR) | |
| 11. WALTZ, "The Beautiful Blue Danube" | Strauss |
| 12. MARCH, "Schlaraffen" | Kempler |

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TUESDAY, MAY 16, 1911

PROGRAMME

- | | | |
|-------|---|-----------|
| 1. | MARCH, "Le Père, la Victoire" | Ganne |
| 2. | OVERTURE, "Raymond" | Thomas |
| 3. | WALTZ, "Arabian Nights" | Strauss |
| 4. | SELECTION, "Rigoletto" | Verdi |
| ----- | | |
| 5. | OVERTURE, "William Tell" | Rossini |
| 6. | INTERMEZZO, "Naïla" | Délibes |
| 7. | SELECTION, "Faust" | Gounod |
| 8. | INDIAN DANCE from Suite No. 2 | MacDowell |
| ----- | | |
| 9. | OVERTURE, "Fra Diavolo" | Ober |
| 10. | { a. DAFFODILS | Carvel |
| | { b. DALLIANCE | Strube |
| 11. | SELECTION, "Naughty Marietta" | Herbert |
| 12. | MARCH, "Flag of Victory" | Blon |

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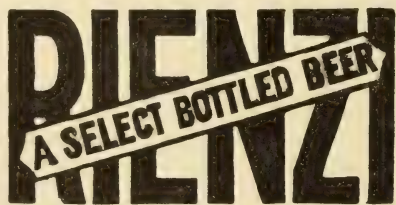
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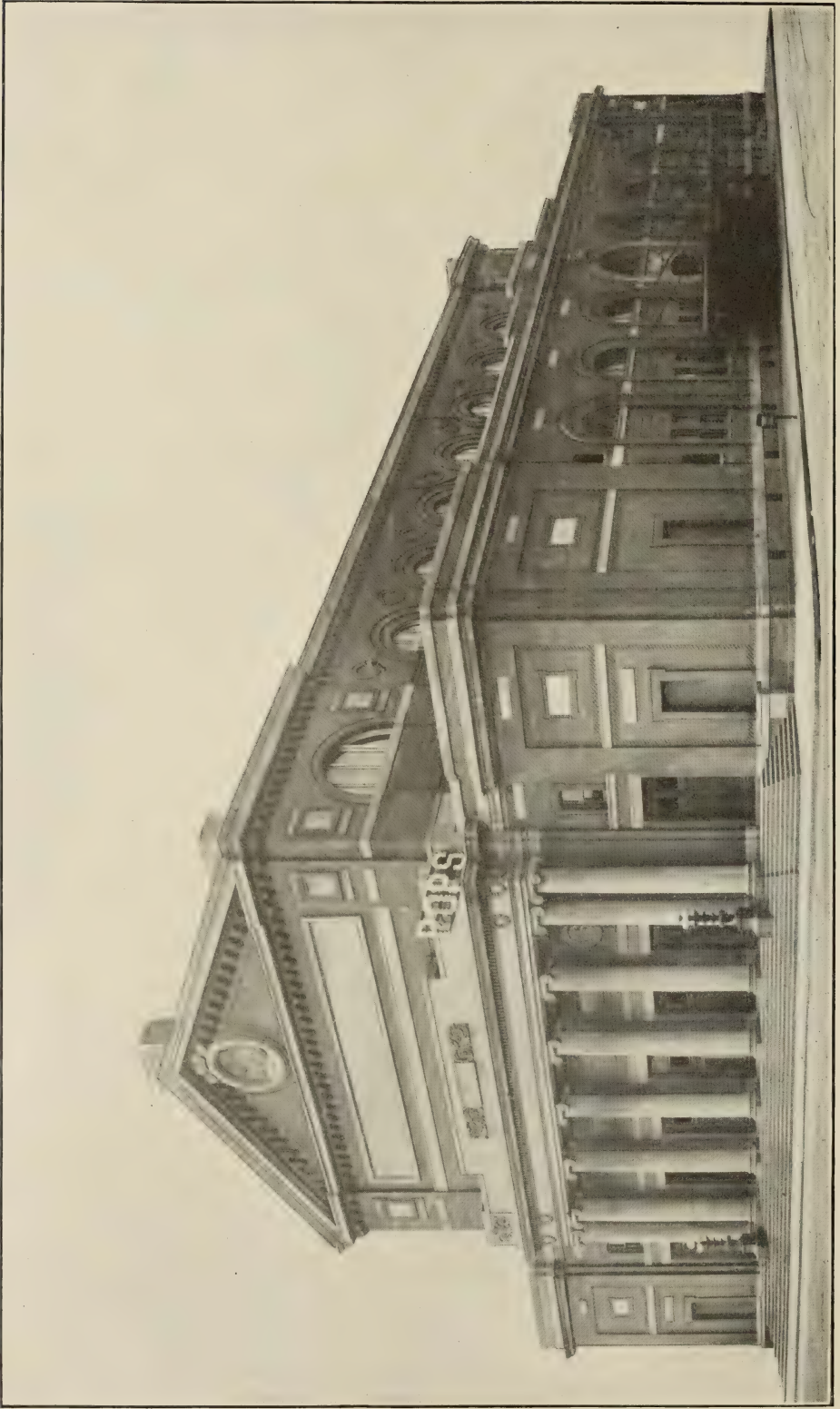
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Boston, Tuesday, May 9, 1911

Mr. GUSTAV STRUBE
Conductor

Number 8

TUESDAY, MAY 9, 1911

PROGRAMME

- | | |
|---|------------|
| 1. MARCH, "Chantecler" | Strube |
| 2. CORTÈGE DE BACCHUS, from Suite "Sylvia" | Délibes |
| 3. WALTZ, "Barcarole" | Waldteufel |
| 4. SELECTION, "Grand Duchess" | Offenbach |
| <hr/> | |
| 5. OVERTURE to "The Mastersingers of Nuremberg" | Wagner |
| 6. { a. SOUS LES TILLEULS | Massenet |
| (Solo Clarinet, Mr. MIMART; Solo 'Cello, Mr. J. KELLER) | |
| b. NOCE VILLAGEOISE | Godard |
| 7. SELECTION, "Carmen" | Bizet |
| 8. PRELUDE to Act III, "Natoma" (first time) | Herbert |
| <hr/> | |
| 9. SELECTION, "Shamrock" (Fantasie on Irish Airs) | Myddleton |
| 10. HYMN TO SAINT CECILIA | Gounod |
| (Solo Violin, Mr. J. HOFFMANN) | |
| (Organ, Mr. MARSHALL) | |
| 11. SELECTION, "Naughty Marietta" | Herbert |
| 12. MARCH, "Durch Kampf zum Sieg" | Blon |

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GERMAN NIGHT

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Monday, May 15



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WEDNESDAY, MAY 10, 1911

AMHERST NIGHT

PROGRAMME

- | | | |
|-----|--------------------------------|---------------------|
| 1. | MARCH, "Chantecler" | Strube |
| 2. | OVERTURE, "Rienzi" | Wagner |
| 3. | CHEER FOR OLD AMHERST | J. N. Pierce, '02 |
| 4. | WALTZ, "Campus Dreams" | E. N. Blake, '97 |
| 5. | SUITE, "Peer Gynt" | Grieg |
| 6. | a. PAIGE'S HORSE | D. C. Bartlett, '03 |
| | b. AMHERST ALMA MATER | J. S. Hamilton, '06 |
| | c. TO THE FAIREST COLLEGE | D. C. Bartlett, '03 |
| | (Organ, C. E. LAMSON, '99) | |
| 7. | SELECTION, "The Arcadians" | Monckton |
| 8. | a. STEIN SONG | Bullard |
| | b. LORD GEOFFREY AMHERST | J. S. Hamilton, '06 |
| 9. | SELECTION, "Madame Sherry" | Hoshna |
| 10. | RÊVE ANGÉLIQUE | Rubinstein |
| | (Organ, Mr. MARSHALL) | |
| 11. | WALTZ, "Beautiful Blue Danube" | Strauss |
| 12. | MARCH, "Stars and Stripes" | Sousa |



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THURSDAY, MAY 11, 1911

PROGRAMME

- | | | |
|-------|---|------------|
| 1. | MARCH, "Queen of Sheba" | Gounod |
| 2. | OVERTURE, "The Barber of Seville" | Rossini |
| 3. | WALTZ, "Du und Du" | Strauss |
| 4. | SELECTION, "Il Trovatore" | Verdi |
| <hr/> | | |
| 5. | OVERTURE, "Rienzi" | Wagner |
| 6. | VALSE LENTE and PIZZICATO from Suite "Sylvia" | Délibes |
| 7. | ROMANCE FOR VIOLIN
(Mr. J. HOFFMANN) | Strube |
| 8. | FÊTE BOHÈME from "Scènes Pittoresques" | Massenet |
| <hr/> | | |
| 9. | SELECTION, "Mlle. Modiste" | Herbert |
| 10. | { a. THE ROSARY | Nevin |
| | { b. COUNTRY DANCE | Nevin |
| 11. | WALTZ, "Rain of Gold" | Waldteufel |
| 12. | MARCH, "Black Bess" | Strube |

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FRIDAY, MAY 12, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. CORONATION MARCH | Meyerbeer |
| 2. OVERTURE, "La Muette" | Auber |
| 3. SELECTION, "Cavalleria Rusticana" | Mascagni |
| 4. WALTZ, "Wiener Blut" | Strauss |
| <hr/> | |
| 5. SELECTION, "Faust" | Gounod |
| 6. PRELUDE to "Lohengrin" | Wagner |
| 7. INVITATION TO THE DANCE | Weber |
| 8. HUNGARIAN RHAPSODY IN F | Liszt |
| <hr/> | |
| 9. OVERTURE, "Hänsel and Gretel" | Humperdinck |
| 10. SELECTION, "The Girl in the Train" | Fall |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCHE DES AMOUREUX | Ganne |

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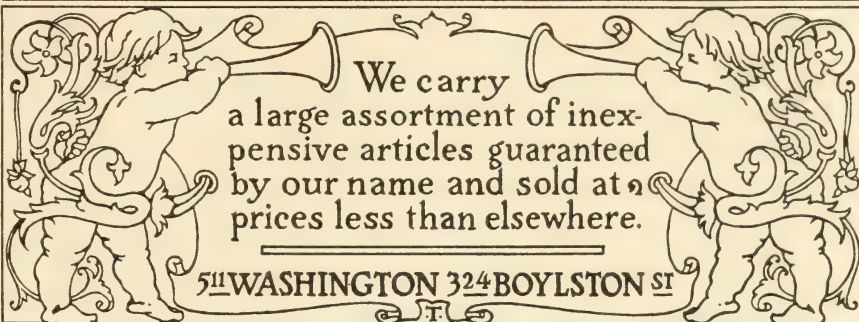
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SATURDAY, MAY 13, 1911

PROGRAMME

- | | |
|---|--------------|
| 1. MARCH, "Boston—1915" | Strube |
| 2. OVERTURE, "Stradella" | Flotow |
| 3. WALTZ, "Estudiantina" | Waldteufel |
| 4. SELECTION, "The Arcadians" | Monckton |
| <hr/> | |
| 5. SELECTION, "Pagliacci" | Leoncavallo |
| 6. RÊVE ANGÉLIQUE | Rubinstein |
| (Organ, Mr. MARSHALL) | |
| 7. BALLET MUSIC from "Coppelia" | Délibes |
| 8. OVERTURE, "1812" | Tschaikowsky |
| (Organ, Mr. MARSHALL) | |
| <hr/> | |
| 9. OVERTURE, "Light Cavalry" | Suppé |
| 10. SELECTION, "Madame Sherry" | Hoshna |
| 11. WALTZ, "Jolly Fellows" | Vollstedt |
| 12. MARCH, "Stars and Stripes" | Sousa |

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MONDAY, MAY 15, 1911

GERMAN NIGHT

PROGRAMME

1. GERMAN MARCH Strube
 2. OVERTURE, "Der Freischütz" Weber
 3. WALTZ, "Bei uns z' Haus" Strauss
 4. NOCTURNE and WEDDING MARCH from "A Midsummer Night's
Dream" Mendelssohn
-
5. SELECTION, "Die Fledermaus" Strauss
 6. ROMANCE FOR 'CELLO S'rube
(Mr. J. KELLER)
 7. HUNGARIAN DANCES, Nos. 5 and 6 Brahms
 8. OVERTURE, "Tannhäuser" Wagner
-
9. OVERTURE, "Stradella" Flotow
 10. GERMAN SONGS.
(Boston Symphony Orchestra Horn Quartet: Messrs. HESS, LORBEER, HAIN, PHAIR)
 11. WALTZ, "The Beautiful Blue Danube" Strauss
 12. MARCH, "Schlaraffen" Kempter

GUSTAV STRUBE

Conductor of the "Pops"

writes of the

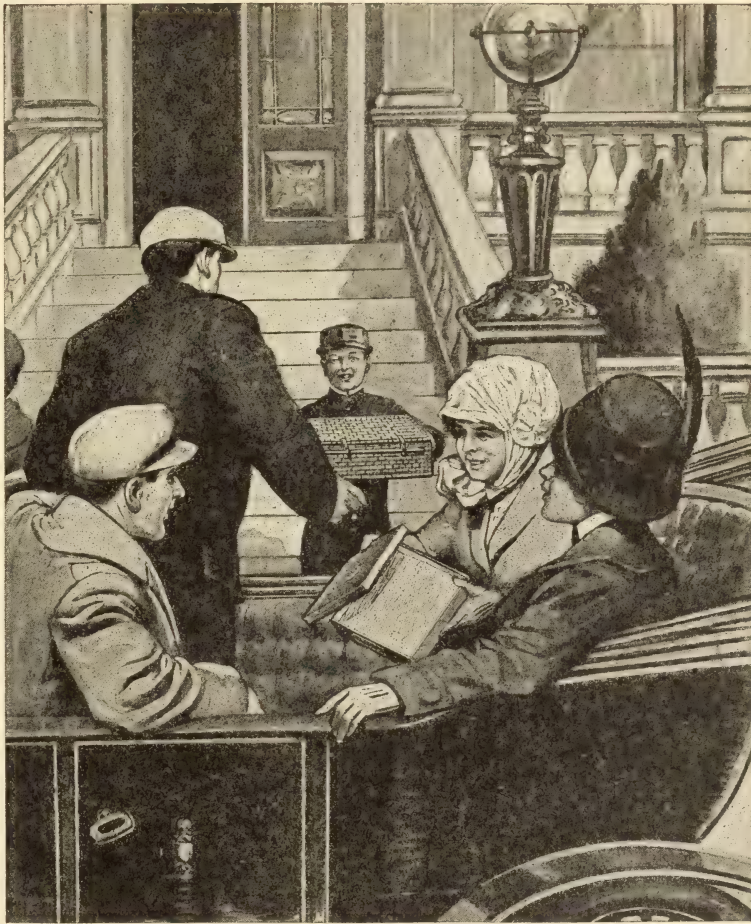
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TUESDAY, MAY 16, 1911

PROGRAMME

- | | | |
|-------|-------------------------------|-----------|
| 1. | MARCH, "Le Père, la Victoire" | Ganne |
| 2. | OVERTURE, "Raymond" | Thomas |
| 3. | WALTZ, "Arabian Nights" | Strauss |
| 4. | SELECTION, "Rigoletto" | Verdi |
| <hr/> | | |
| 5. | OVERTURE, "William Tell" | Rossini |
| 6. | INTERMEZZO, "Naïla" | Délibes |
| 7. | SELECTION, "Faust" | Gounod |
| 8. | INDIAN DANCE from Suite No. 2 | MacDowell |
| <hr/> | | |
| 9. | OVERTURE, "Fra Diavolo" | Ober |
| 10. | { a. DAFFODILS | Carvel |
| | { b. DALLIANCE | Strube |
| 11. | SELECTION, "Naughty Marietta" | Herbert |
| 12. | MARCH, "Flag of Victory" | Blon |

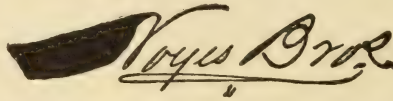
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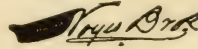


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WEDNESDAY, MAY 17, 1911

PROGRAMME

- | | | |
|-------|---|-------------|
| 1. | MARCH, "The Continentals" | Brooke |
| 2. | OVERTURE, "Martha" | Flotow |
| 3. | WALTZ, "Roses from the South" | Strauss |
| 4. | SELECTION, "Hérodiade" (first time) | Massenet |
| <hr/> | | |
| 5. | OVERTURE, "Mignon" | Thomas |
| 6. | ADAGIO PATHÉTIQUE (first time)
(Organ, Mr. MARSHALL) | Godard |
| 7. | { a. PIERRETTE | Chaminade |
| | { b. ZUG DER ZWERGE | Grieg |
| 8. | IRISH RHAPSODY | Herbert |
| <hr/> | | |
| 9. | POMP AND CIRCUMSTANCE
(Organ, Mr. MARSHALL) | Elgar |
| 10. | PRELUDE to "The Deluge" | Saint-Saëns |
| 11. | SELECTION, "Far-away Isle" | Maquarre |
| 12. | MARCH, "Hoch Habsburg" | Kral |

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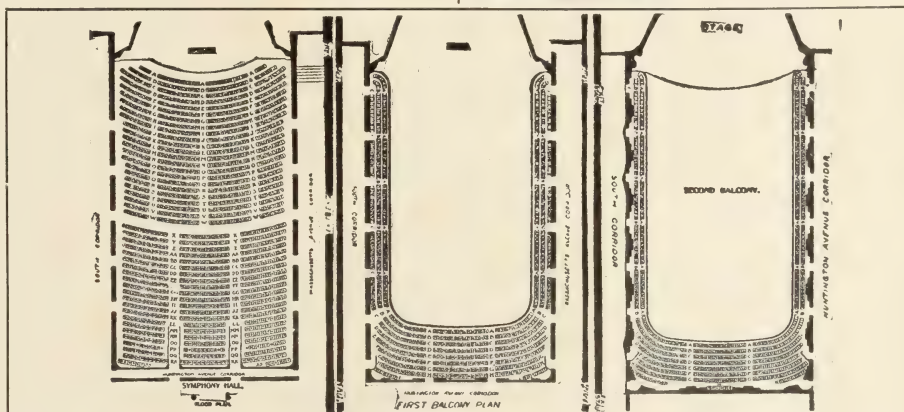


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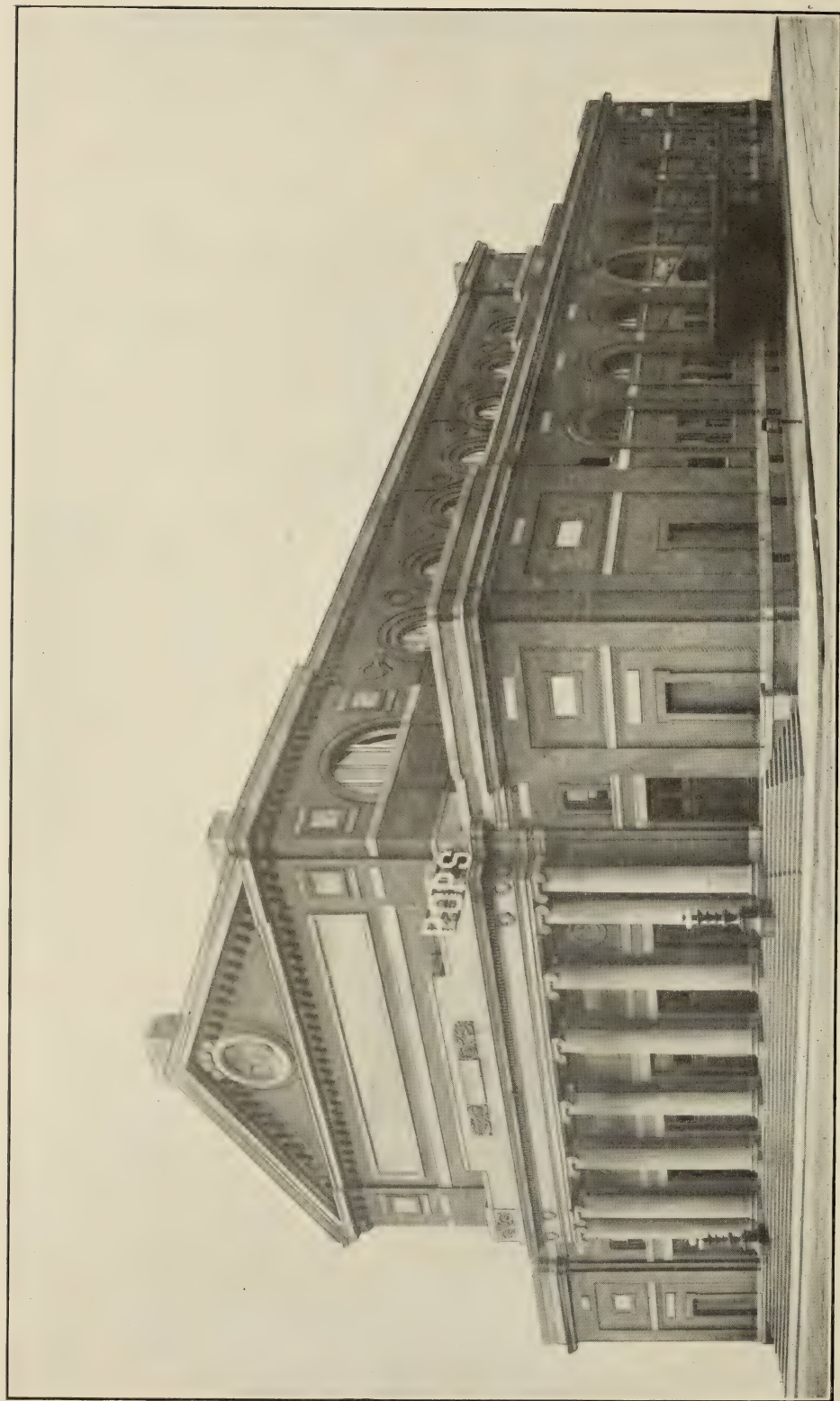
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Boston, Wednesday, May 10, 1911 Mr. GUSTAV STRUBE Number 9
 Conductor

WEDNESDAY, MAY 10, 1911

**AMHERST NIGHT
 PROGRAMME**

- | | |
|------------------------------------|---------------------|
| 1. MARCH, "Chantecler" | Strube |
| 2. OVERTURE, "Rienzi" | Wagner |
| 3. CHEER FOR OLD AMHERST | J. N. Pierce, '02 |
| 4. WALTZ, "Campus Dreams" | E. N. Blake, '97 |
| 5. SUITE, "Peer Gynt" | Grieg |
| 6. { a. PAIGE'S HORSE | D. C. Bartlett, '03 |
| b. AMHERST ALMA MATER | J. S. Hamilton, '06 |
| c. TO THE FAIREST COLLEGE | D. C. Bartlett, '03 |
| (Organ, C. E. LAMSON, '99) | |
| 7. SELECTION, "The Arcadians" | Monckton |
| 8. { a. STEIN SONG | Bullard |
| b. LORD GEOFFREY AMHERST | J. S. Hamilton, '06 |
| 9. SELECTION, "Madame Sherry" | Hoshna |
| 10. RÉVE ANGÉLIQUE | Rubinstein |
| (Organ, Mr. MARSHALL) | |
| 11. WALTZ, "Beautiful Blue Danube" | Strauss |
| 12. MARCH, "Stars and Stripes" | Sousa |

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THURSDAY, MAY 11, 1911

PROGRAMME

1. MARCH, "Queen of Sheba" Gounod
2. OVERTURE, "The Barber of Seville" Rossini
3. WALTZ, "Du und Du" Strauss
4. SELECTION, "Il Trovatore" Verdi
5. OVERTURE, "Rienzi" Wagner
6. VALSE LENTE and PIZZICATO from Suite "Sylvia" Délibes
7. ROMANCE FOR VIOLIN Strube
(Mr. J. HOFFMANN)
8. FÊTE BOHÈME from "Scènes Pittoresques" Massenet
9. SELECTION, "Mlle. Modiste" Herbert
10. { a. THE ROSARY Nevin
b. COUNTRY DANCE Nevin
11. WALTZ, "Rain of Gold" Waldteufel
12. MARCH, "Black Bess" Strube

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FRIDAY, MAY 12, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. CORONATION MARCH | Meyerbeer |
| 2. OVERTURE, "La Muette" | Auber |
| 3. SELECTION, "Cavalleria Rusticana" | Mascagni |
| 4. WALTZ, "Wiener Blut" | Strauss |
| <hr/> | |
| 5. SELECTION, "Faust" | Gounod |
| 6. PRELUDE to "Lohengrin" | Wagner |
| 7. INVITATION TO THE DANCE | Weber |
| 8. HUNGARIAN RHAPSODY IN F | Liszt |
| <hr/> | |
| 9. OVERTURE, "Hänsel and Gretel" | Humperdinck |
| 10. SELECTION, "The Girl in the Train" | Fall |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCHE DES AMOUREUX | Ganne |

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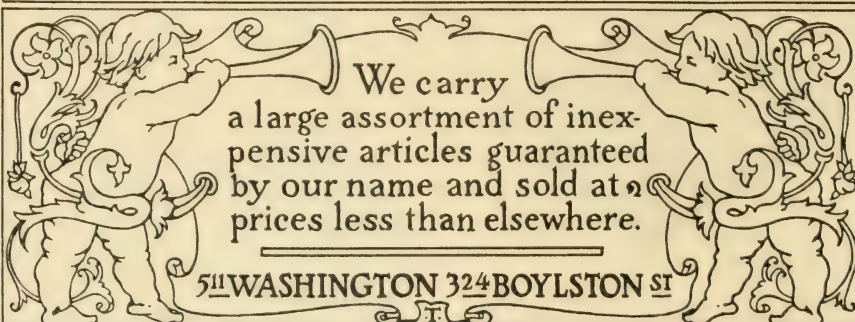
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SATURDAY, MAY 13, 1911

PROGRAMME

- | | |
|---|--------------|
| 1. MARCH, "Boston—1915" | Strube |
| 2. OVERTURE, "Stradella" | Flotow |
| 3. WALTZ, "Estudiantina" | Waldteufel |
| 4. SELECTION, "The Arcadians" | Monckton |
| ----- | |
| 5. SELECTION, "Pagliacci" | Leoncavallo |
| 6. RÊVE ANGÉLIQUE | Rubinstein |
| (Organ, Mr. MARSHALL) | |
| 7. BALLET MUSIC from "Coppelia" | Délibes |
| 8. OVERTURE, "1812" | Tschaikowsky |
| (Organ, Mr. MARSHALL) | |
| ----- | |
| 9. OVERTURE, "Light Cavalry" | Suppé |
| 10. SELECTION, "Madame Sherry" | Hoshna |
| 11. WALTZ, "Jolly Fellows" | Vollstedt |
| 12. MARCH, "Stars and Stripes" | Sousa |

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MONDAY, MAY 15, 1911

GERMAN NIGHT

PROGRAMME

1. GERMAN MARCH Strube
 2. OVERTURE, "Der Freischütz" Weber
 3. WALTZ, "Bei uns z' Haus" Strauss
 4. NOCTURNE and WEDDING MARCH from "A Midsummer Night's
Dream" Mendelssohn
-
5. SELECTION, "Die Fledermaus" Strauss
 6. ROMANCE FOR 'CELLO Strube
(Mr. J. KELLER)
 7. HUNGARIAN DANCES, Nos. 5 and 6 Brahms
 8. OVERTURE, "Tannhäuser" Wagner
-
9. OVERTURE, "Stradella" Flotow
 10. GERMAN SONGS.
(Boston Symphony Orchestra Horn Quartet: Messrs. HESS, LORBEER, HAIN, PHAIR)
 11. WALTZ, "The Beautiful Blue Danube" Strauss
 12. MARCH, "Schlaraffen" Kempter

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 Words by ERNEST E. WILD
 Music by AMY WOODFORDE FINDEN
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 Words from the Greek. Music by H. ARNOLD SMITH
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 Words by MAY BYRON
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 Words by DOUGLAS HOPE
 Music by ROBERT BATTEN
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TUESDAY, MAY 16, 1911

PROGRAMME

- | | | |
|-------|---|-----------|
| 1. | MARCH, "Le Père, la Victoire" | Ganne |
| 2. | OVERTURE, "Raymond" | Thomas |
| 3. | WALTZ, "Arabian Nights" | Strauss |
| 4. | SELECTION, "Rigoletto" | Verdi |
| ----- | | |
| 5. | OVERTURE, "William Tell" | Rossini |
| 6. | INTERMEZZO, "Naila" | Délibes |
| 7. | SELECTION, "Faust" | Gounod |
| 8. | INDIAN DANCE from Suite No. 2 | MacDowell |
| ----- | | |
| 9. | OVERTURE, "Fra Diavolo" | Ober |
| 10. | a. DAFFODILS | Carvel |
| | b. DALLIANCE | Strube |
| 11. | SELECTION, "Naughty Marietta" | Herbert |
| 12. | MARCH, "Flag of Victory" | Blon |

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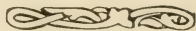
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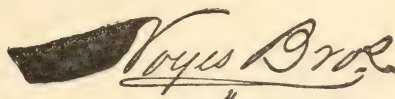
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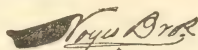


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WEDNESDAY, MAY 17, 1911

PROGRAMME

- | | | |
|----|-------------------------------------|----------|
| 1. | MARCH, "The Continentals" | Brooke |
| 2. | OVERTURE, "Martha" | Flotow |
| 3. | WALTZ, "Roses from the South" | Strauss |
| 4. | SELECTION, "Hérodiade" (first time) | Massenet |

- | | | |
|----|---|-----------|
| 5. | OVERTURE, "Mignon" | Thomas |
| 6. | ADAGIO PATHÉTIQUE (first time)
(Organ, Mr. MARSHALL) | Godard |
| 7. | a. PIERRETTE | Chaminade |
| 7. | b. ZUG DER ZWERGE | Grieg |
| 8. | IRISH RHAPSODY | Herbert |

- | | | |
|-----|--|-------------|
| 9. | POMP AND CIRCUMSTANCE
(Organ, Mr. MARSHALL) | Elgar |
| 10. | PRELUDE to "The Deluge" | Saint-Saëns |
| 11. | SELECTION, "Far-away Isle" | Maquarre |
| 12. | MARCH, "Hoch Habsburg" | Kral |

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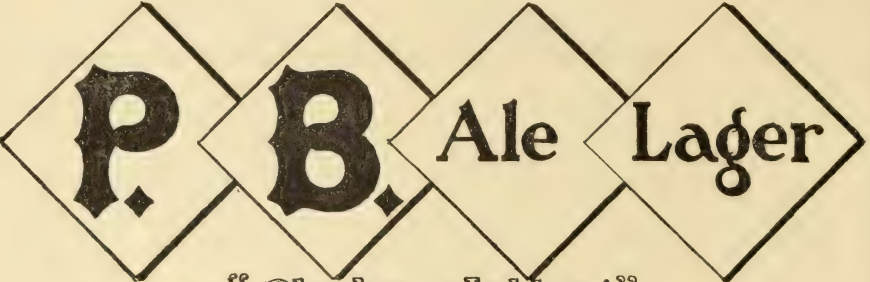
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MALTY AND HOPPY

THURSDAY, MAY 18, 1911

PROGRAMME

- | | | |
|-------|---|-------------|
| 1. | RACKOCZY MARCH | Berlioz |
| 2. | OVERTURE, "Semiramide" | Rossini |
| 3. | WALTZ, "Artist's Life" | Strauss |
| 4. | SELECTION, "Il Trovatore" | Verdi |
| ----- | | |
| 5. | OVERTURE, "Midsummer Night's Dream" | Mendelssohn |
| 6. | MORNING MOOD and IN THE HALL OF THE MOUNTAIN KING
from Suite "Peer Gynt" | Grieg |
| 7. | BALLET MUSIC, "Coppélia" | Délibes |
| 8. | SELECTION, "The Girl of the Golden West" | Puccini |
| ----- | | |
| 9. | CZARDAS, "Der Geist des Wojewoden" | Grossman |
| 10. | a. TO A WILD ROSE | MacDowell |
| | b. SERENADE WALTZ (first time) | Goldstein |
| 11. | SELECTION, "Prince of Pilsen" | Luders |
| 12. | MARCH, "Teufel" | Suppé |



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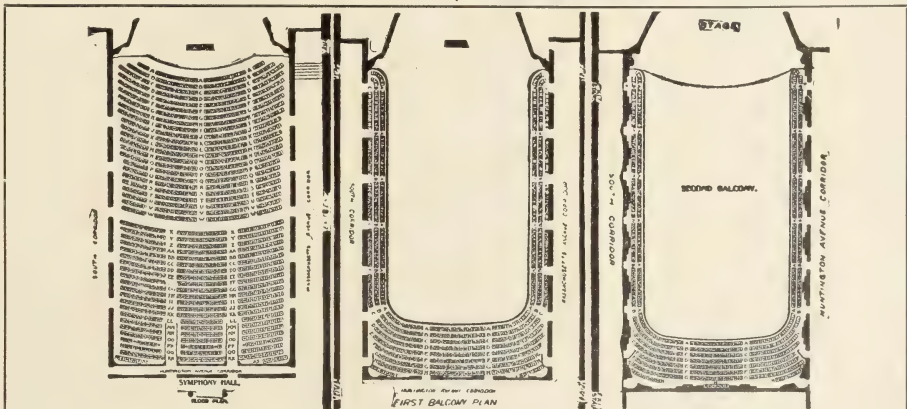


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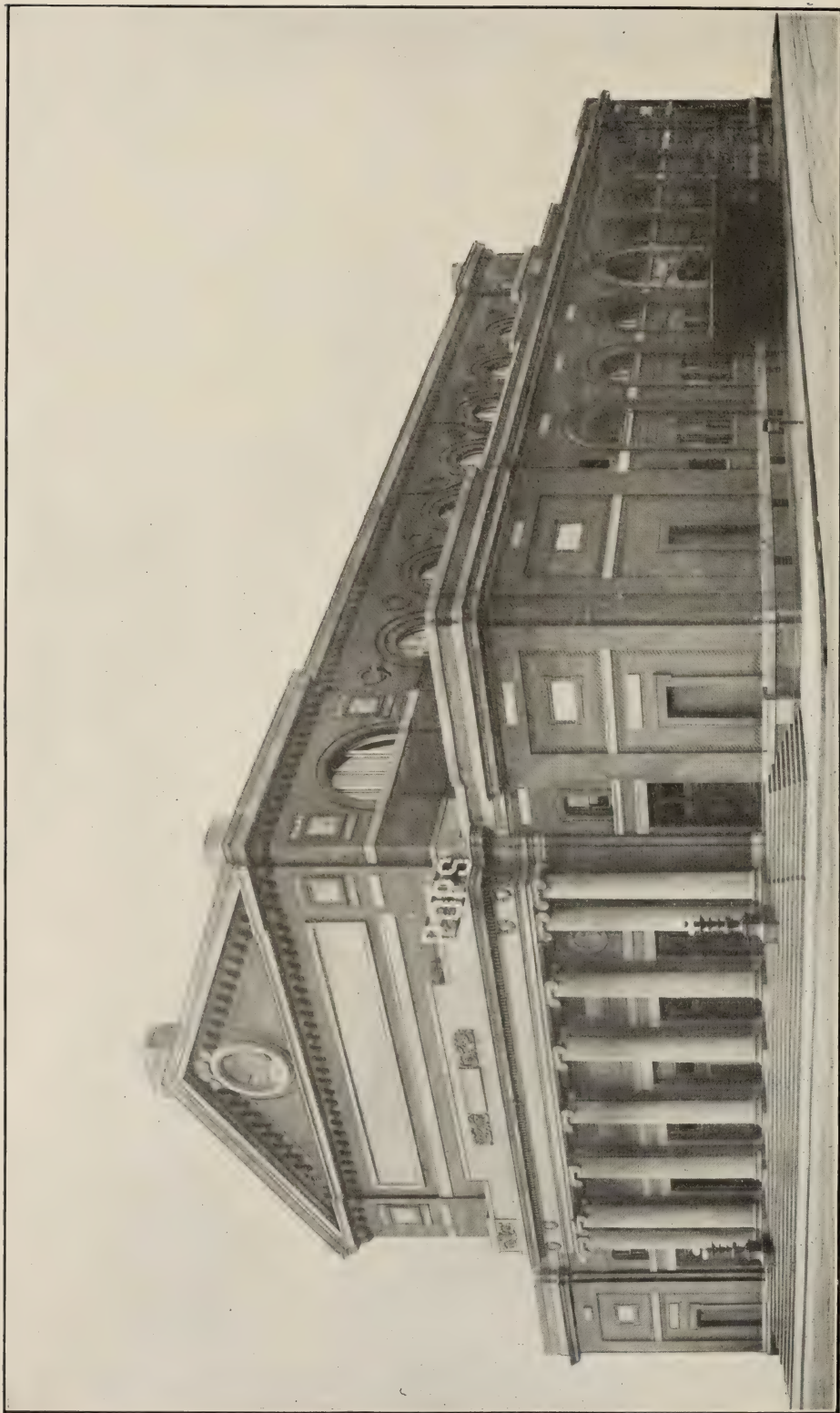
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Boston, Thursday, May 11, 1911

Mr. GUSTAV STRUBE
Conductor

Number 10

THURSDAY, MAY 11, 1911

PROGRAMME

- | | | | | | | | | |
|--|-------------------|---|---|---|---|---|---|------------|
| 1. MARCH, "Queen of Sheba" | . | . | . | . | . | . | . | Gounod |
| 2. OVERTURE, "The Barber of Seville" | . | . | . | . | . | . | . | Rossini |
| 3. WALTZ, "Du und Du" | . | . | . | . | . | . | . | Strauss |
| 4. SELECTION, "Il Trovatore" | . | . | . | . | . | . | . | Verdi |
| <hr/> | | | | | | | | |
| 5. OVERTURE, "Rienzi" | . | . | . | . | . | . | . | Wagner |
| 6. VALSE LENTE and PIZZICATO from Suite "Sylvia" | . | . | . | . | . | . | . | Délibes |
| 7. ROMANCE FOR VIOLIN | . | . | . | . | . | . | . | Strube |
| | (Mr. J. HOFFMANN) | | | | | | | |
| 8. FÊTE BOHÈME from "Scènes Pittoresques" | . | . | . | . | . | . | . | Massenet |
| <hr/> | | | | | | | | |
| 9. SELECTION, "Mlle. Modiste" | . | . | . | . | . | . | . | Herbert |
| 10. { a. THE ROSARY | . | . | . | . | . | . | . | Nevin |
| b. COUNTRY DANCE | . | . | . | . | . | . | . | Nevin |
| 11. WALTZ, "Rain of Gold" | . | . | . | . | . | . | . | Waldteufel |
| 12. MARCH, "Black Bess" | . | . | . | . | . | . | . | Strube |

GERMAN NIGHT

Monday, May 15

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FRIDAY, MAY 12, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. CORONATION MARCH | Meyerbeer |
| 2. OVERTURE, "La Muette" | Auber |
| 3. SELECTION, "Cavalleria Rusticana" | Mascagni |
| 4. WALTZ, "Wiener Blut" | Strauss |
| <hr/> | |
| 5. SELECTION, "Faust" | Gounod |
| 6. PRELUDE to "Lohengrin" | Wagner |
| 7. INVITATION TO THE DANCE | Weber |
| 8. HUNGARIAN RHAPSODY IN F | Liszt |
| <hr/> | |
| 9. OVERTURE, "Hänsel and Gretel" | Humperdinck |
| 10. SELECTION, "The Girl in the Train" | Fall |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCHE DES AMOUREUX | Ganne |

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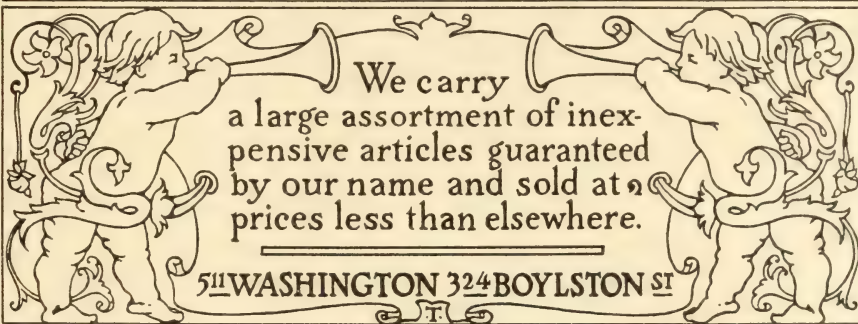


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SATURDAY, MAY 13, 1911

PROGRAMME

- | | |
|---|--------------|
| 1. MARCH, "Boston—1915" | Strube |
| 2. OVERTURE, "Stradella" | Flotow |
| 3. WALTZ, "Estudiantina" | Waldteufel |
| 4. SELECTION, "The Arcadians" | Monckton |
| <hr/> | |
| 5. SELECTION, "Pagliacci" | Leoncavallo |
| 6. RÊVE ANGÉLIQUE | Rubinstein |
| (Organ, Mr MARSHALL) | |
| 7. BALLET MUSIC from "Coppelia" | Délibes |
| 8. OVERTURE, "1812" | Tschaikowsky |
| (Organ, Mr. MARSHALL) | |
| <hr/> | |
| 9. OVERTURE, "Light Cavalry" | Suppé |
| 10. SELECTION, "Madame Sherry" | Hoshna |
| 11. WALTZ, "Jolly Fellows" | Vollstedt |
| 12. MARCH, "Stars and Stripes" | Sousa |

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MONDAY, MAY 15, 1911

GERMAN NIGHT

PROGRAMME

1. GERMAN MARCH Strube
 2. OVERTURE, "Der Freischütz" Weber
 3. WALTZ, "Bei uns z' Haus" Strauss
 4. NOCTURNE and WEDDING MARCH from "A Midsummer Night's
Dream" Mendelssohn
-
5. SELECTION, "Die Fledermaus" Strauss
 6. ROMANCE FOR 'CELLO Strube
(Mr. J. KELLER)
 7. HUNGARIAN DANCES, Nos. 5 and 6 Brahms
 8. OVERTURE, "Tannhäuser" Wagner
-
9. OVERTURE, "Stradella" Flotow
 10. GERMAN SONGS.
(Boston Symphony Orchestra Horn Quartet: Messrs. HESS, LORBEER, HAIN, PHAIR)
 11. WALTZ, "The Beautiful Blue Danube" Strauss
 12. MARCH, "Schlaraffen" Kempter

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TUESDAY, MAY 16, 1911

PROGRAMME

- | | | |
|-------|-------------------------------|-----------|
| 1. | MARCH, "Le Père, la Victoire" | Ganne |
| 2. | OVERTURE, "Raymond" | Thomas |
| 3. | WALTZ, "Arabian Nights" | Strauss |
| 4. | SELECTION, "Rigoletto" | Verdi |
| ----- | | |
| 5. | OVERTURE, "William Tell" | Rossini |
| 6. | INTERMEZZO, "Naïla" | Délibes |
| 7. | SELECTION, "Faust" | Gounod |
| 8. | INDIAN DANCE from Suite No. 2 | MacDowell |
| ----- | | |
| 9. | OVERTURE, "Fra Diavolo" | Ober |
| 10. | { a. DAFFODILS | Carvel |
| | { b. DALLIANCE | Strube |
| 11. | SELECTION, "Naughty Marietta" | Herbert |
| 12. | MARCH, "Flag of Victory" | Blon |

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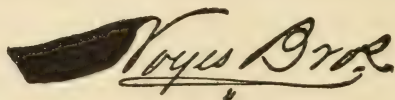
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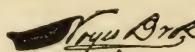


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WEDNESDAY, MAY 17, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. MARCH, "The Continentals" | Brooke |
| 2. OVERTURE, "Martha" | Flotow |
| 3. WALTZ, "Roses from the South" | Strauss |
| 4. SELECTION, "Hérodias" (first time) | Massenet |
| <hr/> | |
| 5. OVERTURE, "Mignon" | Thomas |
| 6. ADAGIO PATHÉTIQUE (first time)
(Organ, Mr. MARSHALL) | Godard |
| 7. { a. PIERRETTE | Chaminade |
| b. ZUG DER ZWERGE | Grieg |
| 8. IRISH RHAPSODY | Herbert |
| <hr/> | |
| 9. POMP AND CIRCUMSTANCE
(Organ, Mr. MARSHALL) | Elgar |
| 10. PRELUDE to "The Deluge" | Saint-Saëns |
| 11. SELECTION, "Far-away Isle" | Maquarre |
| 12. MARCH, "Follow the Crowd" | Warner |

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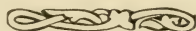
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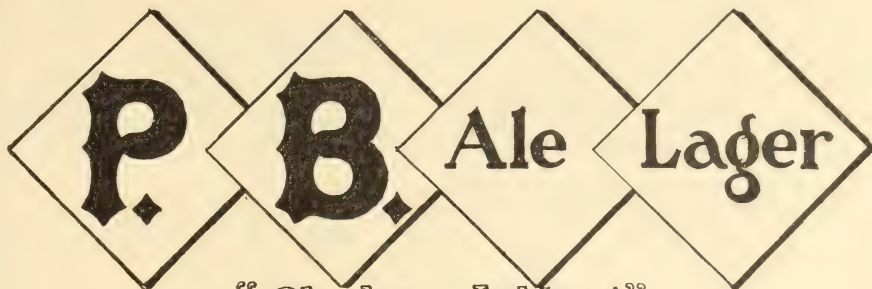
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THURSDAY, MAY 18, 1911

PROGRAMME

- | | | |
|-------|---|-------------|
| 1. | RACKOCZY MARCH | Berlioz |
| 2. | OVERTURE, "Semiramide" | Rossini |
| 3. | WALTZ, "Artist's Life" | Strauss |
| 4. | SELECTION, "Il Trovatore" | Verdi |
| <hr/> | | |
| 5. | OVERTURE, "Midsummer Night's Dream" | Mendelssohn |
| 6. | MORNING MOOD and IN THE HALL OF THE MOUNTAIN KING
from Suite "Peer Gynt" | Grieg |
| 7. | BALLET MUSIC, "Coppélia" | Délibes |
| 8. | SELECTION, "The Girl of the Golden West" | Puccini |
| <hr/> | | |
| 9. | CZARDAS, "Der Geist des Wojewoden" | Grossman |
| 10. | { a. TO A WILD ROSE | MacDowell |
| | { b. SERENADE WALTZ (first time) | Goldstein |
| 11. | SELECTION, "Prince of Pilsen" | Luders |
| 12. | MARCH, "Teufel" | Suppé |



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FRIDAY, MAY 19, 1911

PROGRAMME

- | | | |
|-------|-------------------------------|------------|
| 1. | MARCH, "Chanticleer" | Strube |
| 2. | OVERTURE, "Si j'étais roi" | Adam |
| 3. | WALTZ, "Près de toi" | Waldteufel |
| 4. | SELECTION, "Les Huguenots" | Meyerbeer |
| <hr/> | | |
| 5. | SELECTION, "La Bohème" | Puccini |
| 6. | MARCHE ÉCOSSAISE (first time) | Debussy |
| 7. | HUNGARIAN RHAPSODY, No. 2 | Liszt |
| 8. | OVERTURE, "Orpheus" | Offenbach |
| <hr/> | | |
| 9. | OVERTURE, "Poet and Peasant" | Suppé |
| 10. | { a. SERENADE | Whelpley |
| | { b. NADIA | Wachs |
| 11. | SELECTION, "The Arcadians" | Monckton |
| 12. | MARCH, "El Capitan" | Sousa |



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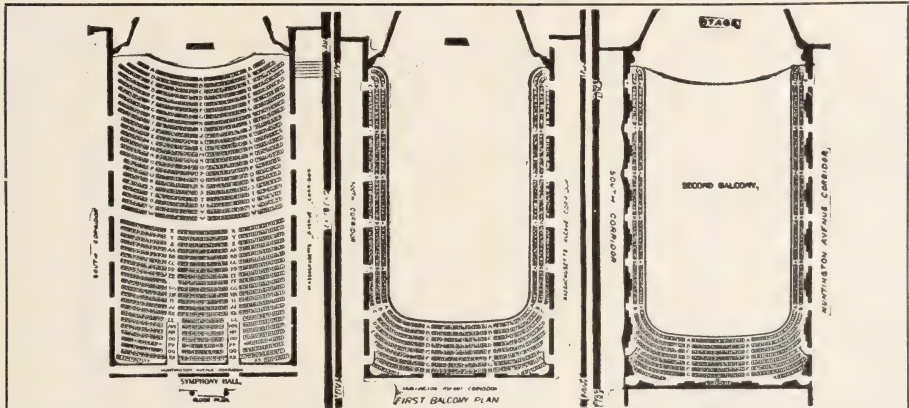


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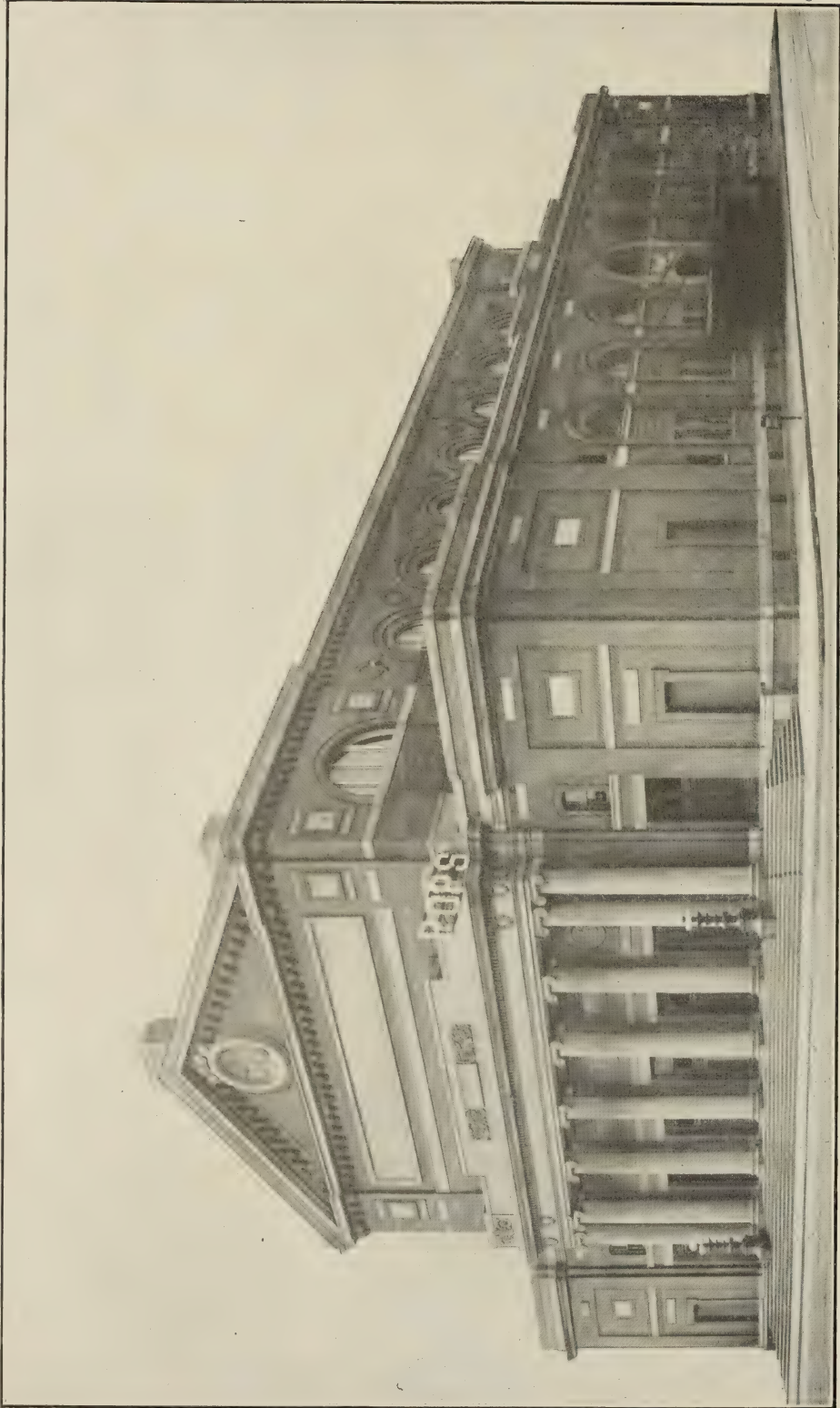
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Boston, Friday, May 12, 1911

Mr. GUSTAV STRUBE Number 11
Conductor

FRIDAY, MAY 12, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. CORONATION MARCH | Meyerbeer |
| 2. OVERTURE, "La Muette" | Auber |
| 3. SELECTION, "Cavalleria Rusticana" | Mascagni |
| 4. WALTZ, "Wiener Blut" | Strauss |
| <hr/> | |
| 5. SELECTION, "Faust" | Gounod |
| 6. PRELUDE to "Lohengrin" | Wagner |
| 7. INVITATION TO THE DANCE | Weber |
| 8. HUNGARIAN RHAPSODY IN F | Liszt |
| <hr/> | |
| 9. OVERTURE, "Hänsel and Gretel" | Humperdinck |
| 10. SELECTION, "The Girl in the Train" | Fall |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCHE DES AMOUREUX | Ganne |

GERMAN NIGHT

Monday, May 15

GUSTAV STRUBE

Conductor of the "Pops"

writes of the

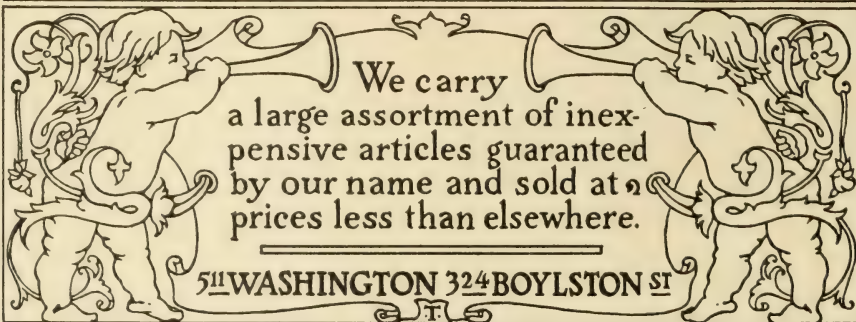
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SATURDAY, MAY 13, 1911

PROGRAMME

- | | |
|---|--------------|
| 1. MARCH, "Boston—1915" | Strube |
| 2. OVERTURE, "Stradella" | Flotow |
| 3. WALTZ, "Estudiantina" | Waldteufel |
| 4. SELECTION, "The Arcadians" | Monckton |
| <hr/> | |
| 5. SELECTION, "Pagliacci" | Leoncavallo |
| 6. RÊVE ANGÉLIQUE | Rubinstein |
| (Organ, Mr. MARSHALL) | |
| 7. BALLET MUSIC from "Coppelia" | Délibes |
| 8. OVERTURE, "1812" | Tschaikowsky |
| (Organ, Mr. MARSHALL) | |
| <hr/> | |
| 9. OVERTURE, "Light Cavalry" | Suppé |
| 10. SELECTION, "Madame Sherry" | Hoshna |
| 11. WALTZ, "Jolly Fellows" | Vollstedt |
| 12. MARCH, "Stars and Stripes" | Sousa |

CUSTAV STRUBE

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MONDAY, MAY 15, 1911

GERMAN NIGHT

PROGRAMME

1. GERMAN MARCH	Strube
2. OVERTURE, "Der Freischütz"	Weber
3. WALTZ, "Bei uns z' Haus"	Strauss
4. NOCTURNE and WEDDING MARCH from "A Midsummer Night's Dream"	Mendelssohn
5. SELECTION, "Die Fledermaus"	Strauss
6. ROMANCE FOR 'CELLO (Mr. J. KELLER)	Strube
7. HUNGARIAN DANCES, Nos. 5 and 6	Brahms
8. OVERTURE, "Tannhäuser"	Wagner
9. OVERTURE, "Stradella"	Flotow
10. GERMAN SONGS. (Boston Symphony Orchestra Horn Quartet: Messrs. HESS, LORBEER, HAIN, PHAIR)	
11. WALTZ, "The Beautiful Blue Danube"	Strauss
12. MARCH, "Schlaraffen"	Kempton

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writes of the

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TUESDAY, MAY 16, 1911

PROGRAMME

- | | | |
|-----|---|-----------|
| 1. | MARCH, "Le Père, la Victoire" | Ganne |
| 2. | OVERTURE, "Raymond" | Thomas |
| 3. | WALTZ, "Arabian Nights" | Strauss |
| 4. | SELECTION, "Rigoletto" | Verdi |
| | | |
| 5. | OVERTURE, "William Tell" | Rossini |
| 6. | INTERMEZZO, "Naïla" | Délibes |
| 7. | SELECTION, "Faust" | Gounod |
| 8. | INDIAN DANCE from Suite No. 2 | MacDowell |
| | | |
| 9. | OVERTURE, "Fra Diavolo" | Ober |
| 10. | { a. DAFFODILS | Carvel |
| | { b. DALLIANCE | Strube |
| 11. | SELECTION, "Naughty Marietta" | Herbert |
| 12. | MARCH, "Flag of Victory" | Blon |

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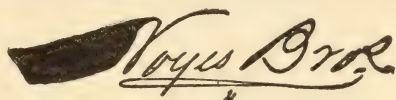
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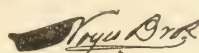


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WEDNESDAY, MAY 17, 1911

PROGRAMME

- | | | |
|-------|---|--------------------|
| 1. | MARCH, "The Continentals" | Brooke |
| 2. | OVERTURE, "Martha" | Flotow |
| 3. | WALTZ, "Roses from the South" | Strauss |
| 4. | SELECTION, "Hérodiane" (first time) | Massenet |
| <hr/> | | |
| 5. | OVERTURE, "Mignon" | Thomas |
| 6. | ADAGIO PATHÉTIQUE (first time)
(Organ, Mr. MARSHALL) | Godard |
| 7. | { a. PIERRETTE
b. ZUG DER ZWERGE | Chaminade
Grieg |
| 8. | IRISH RHAPSODY | Herbert |
| <hr/> | | |
| 9. | POMP AND CIRCUMSTANCE
(Organ, Mr. MARSHALL) | Elgar |
| 10. | PRELUDE to "The Deluge" | Saint-Saëns |
| 11. | SELECTION, "Far-away Isle" | Maquarre |
| 12. | MARCH, "Follow the Crowd" | Warner |

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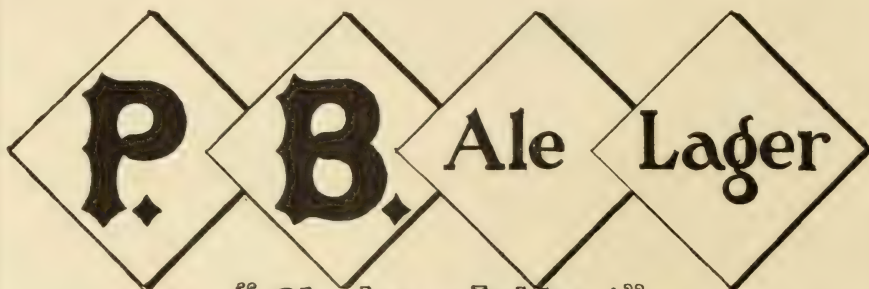
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THURSDAY, MAY 18, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. RACKOCZY MARCH | Berlioz |
| 2. OVERTURE, "Semiramide" | Rossini |
| 3. WALTZ, "Artist's Life" | Strauss |
| 4. SELECTION, "Il Trovatore" | Verdi |
| <hr/> | |
| 5. OVERTURE, "Midsummer Night's Dream" | Mendelssohn |
| 6. MORNING MOOD and IN THE HALL OF THE MOUNTAIN KING
from Suite "Peer Gynt" | Grieg |
| 7. BALLET MUSIC, "Coppélia" | Délibes |
| 8. SELECTION, "The Girl of the Golden West" | Puccini |
| <hr/> | |
| 9. CZARDAS, "Der Geist des Wojewoden" | Grossman |
| 10. { a. TO A WILD ROSE | MacDowell |
| b. SERENADE WALTZ (first time) | Goldstein |
| 11. SELECTION, "Prince of Pilsen" | Luders |
| 12. MARCH, "Teufel" | Suppé |



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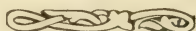
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FRIDAY, MAY 19, 1911

PROGRAMME

- | | | |
|-------|-------------------------------|------------|
| 1. | MARCH, "Chanticleer" | Strube |
| 2. | OVERTURE, "Si j'étais roi" | Adam |
| 3. | WALTZ, "Près de toi" | Waldteufel |
| 4. | SELECTION, "Les Huguenots" | Meyerbeer |
| <hr/> | | |
| 5. | SELECTION, "La Bohème" | Puccini |
| 6. | MARCHE ÉCOSSAISE (first time) | Debussy |
| 7. | HUNGARIAN RHAPSODY, No. 2 | Liszt |
| 8. | OVERTURE, "Orpheus" | Offenbach |
| <hr/> | | |
| 9. | OVERTURE, "Poet and Peasant" | Suppé |
| 10. | { a. SERENADE | Whelpley |
| | { b. NADIA | Wachs |
| 11. | SELECTION, "The Arcadians" | Monckton |
| 12. | MARCH, "El Capitan" | Sousa |



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SATURDAY, MAY 20, 1911

PROGRAMME

- | | | | | | | | | | | |
|--|---|---|---|---|---|---|---|---|---|------------|
| 1. MARCH, "The Comet" | . | . | . | . | . | . | . | . | . | Strube |
| 2. OVERTURE, "La Gazza Ladra" | . | . | . | . | . | . | . | . | . | Rossini |
| 3. WALTZ, "Wine, Women, and Song" | . | . | . | . | . | . | . | . | . | Strauss |
| 4. SELECTION, "Mlle. Modiste" | . | . | . | . | . | . | . | . | . | Herbert |
| <hr/> | | | | | | | | | | |
| 5. SELECTION, "Carmen" | . | . | . | . | . | . | . | . | . | Bizet |
| 6. LARGO | . | . | . | . | . | . | . | . | . | Handel |
| (Violin, Mr. HOFFMANN; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL) | | | | | | | | | | |
| 7. BALLET MUSIC, "La Gioconda" | . | . | . | . | . | . | . | . | . | Ponchielli |
| 8. RIDE OF THE VALKYRIES | . | . | . | . | . | . | . | . | . | Wagner |
| <hr/> | | | | | | | | | | |
| 9. SELECTION, "Mme. Sherry" | . | . | . | . | . | . | . | . | . | Hoshna |
| 10. WALTZ, "Les Patineurs" ("The Skaters") | . | . | . | . | . | . | . | . | . | Waldteufel |
| 11. AMERICAN FANTASY | . | . | . | . | . | . | . | . | . | Herbert |
| 12. MARCH, "King Karl" | . | . | . | . | . | . | . | . | . | Unrath |

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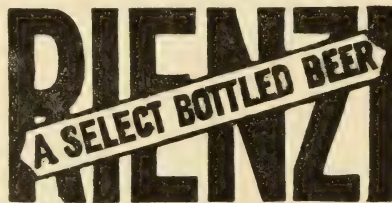
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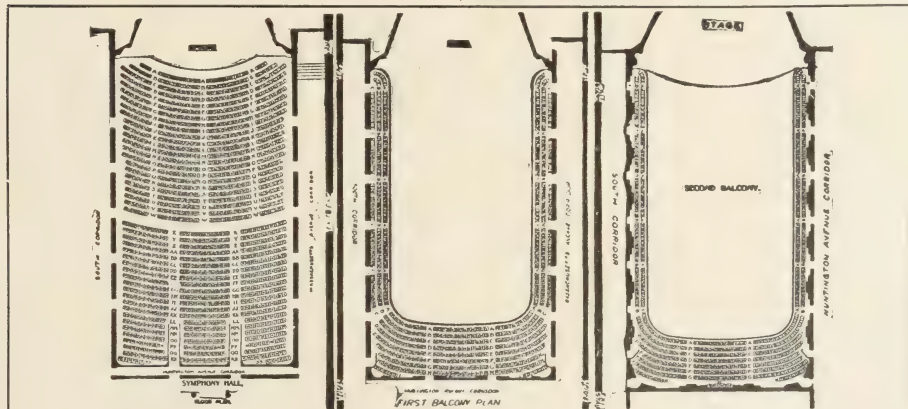


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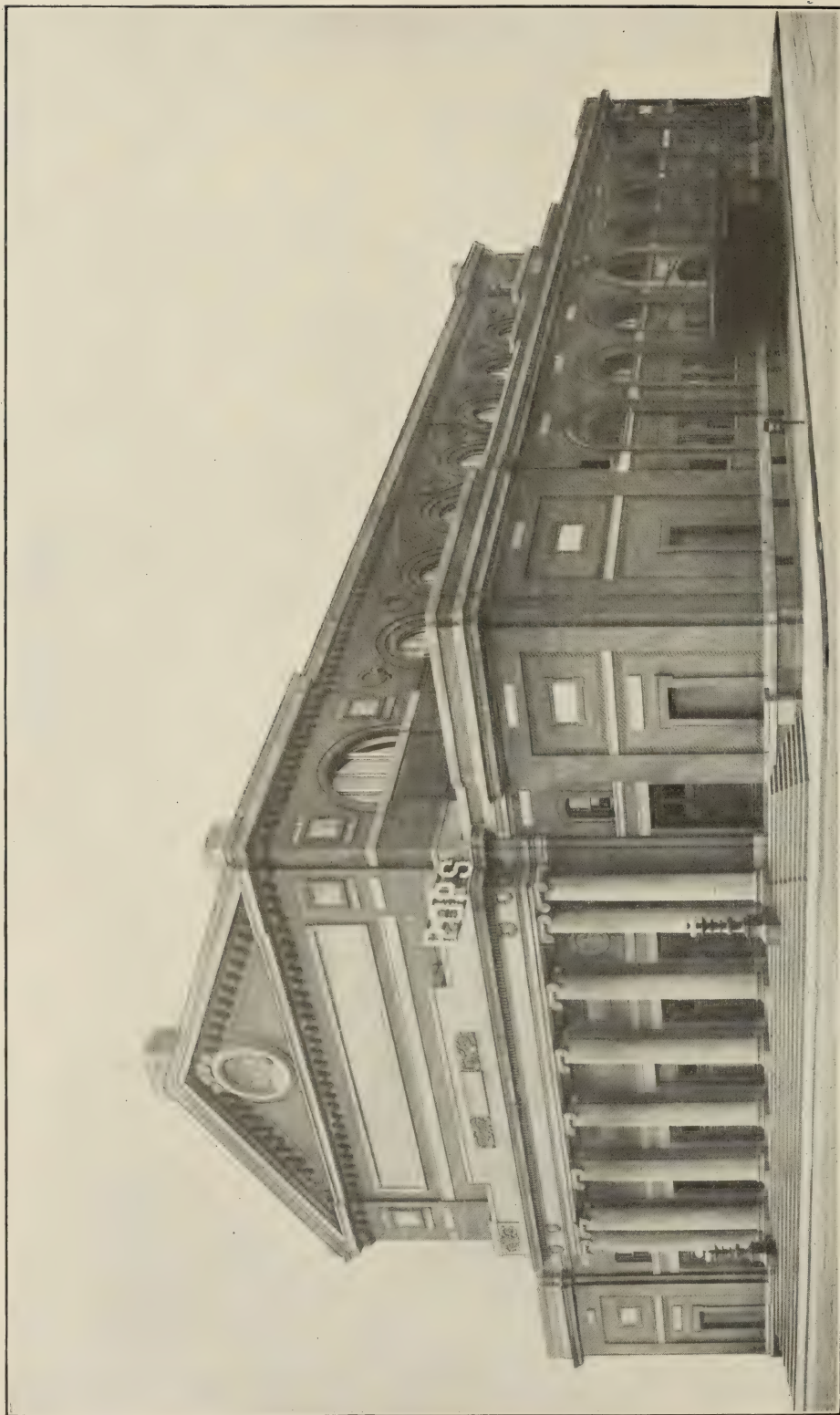
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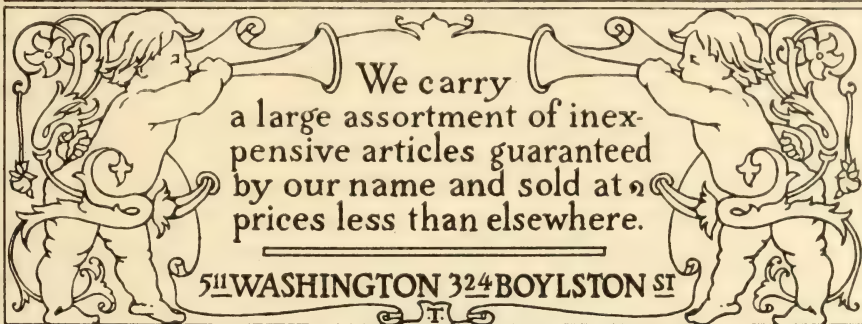
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Boston, Saturday, May 13, 1911

Mr. GUSTAV STRUBE
Conductor

Number 12

SATURDAY, MAY 13, 1911

PROGRAMME

- | | |
|---------------------------------|--------------|
| 1. MARCH, "Boston—1915" | Strube |
| 2. OVERTURE, "Stradella" | Flotow |
| 3. WALTZ, "Estudiantina" | Waldteufel |
| 4. SELECTION, "The Arcadians" | Monckton |
| 5. SELECTION, "Pagliacci" | Leoncavallo |
| 6. RÊVE ANGÉLIQUE | Rubinstein |
| (Organ, Mr. MARSHALL) | |
| 7. BALLET MUSIC from "Coppelia" | Délibes |
| 8. OVERTURE, "1812" | Tschaikowsky |
| (Organ, Mr. MARSHALL) | |
| 9. OVERTURE, "Light Cavalry" | Suppé |
| 10. SELECTION, "Madame Sherry" | Hoshna |
| 11. WALTZ, "Jolly Fellows" | Vollstedt |
| 12. MARCH, "Stars and Stripes" | Sousa |

GERMAN NIGHT
WAGNER NIGHT

Monday, May 15
Monday, May 22

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MONDAY, MAY 15, 1911

GERMAN NIGHT

PROGRAMME

1. GERMAN MARCH Strube
2. OVERTURE, "Der Freischütz" Weber
3. WALTZ, "Bei uns z' Haus" Strauss
4. NOCTURNE and WEDDING MARCH from "A Midsummer Night's Dream" Mendelssohn
5. SELECTION, "Die Fledermaus" Strauss
6. ROMANCE FOR 'CELLO Strube
(Mr. J. KELLER)
7. HUNGARIAN DANCES, Nos. 5 and 6 Brahms
8. OVERTURE, "Tannhäuser" Wagner
9. OVERTURE, "Stradella" Flotow
10. GERMAN SONGS.
(Boston Symphony Orchestra Horn Quartet: Messrs. HESS, LORBEER, HAIN, PHAIR)
11. WALTZ, "The Beautiful Blue Danube" Strauss
12. MARCH, "Schlaraffen" Kempter

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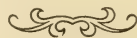
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 Music by AMY WOODFORD FINDEN
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TUESDAY, MAY 16, 1911

PROGRAMME

- | | | |
|-------|---|-----------|
| 1. | MARCH, "Le Père, la Victoire" | Ganne |
| 2. | OVERTURE, "Raymond" | Thomas |
| 3. | WALTZ, "Arabian Nights" | Strauss |
| 4. | SELECTION, "Rigoletto" | Verdi |
| _____ | | |
| 5. | OVERTURE, "William Tell" | Rossini |
| 6. | INTERMEZZO, "Naïla" | Délibes |
| 7. | SELECTION, "Faust" | Gounod |
| 8. | INDIAN DANCE from Suite No. 2 | MacDowell |
| _____ | | |
| 9. | OVERTURE, "Fra Diavolo" | Ober |
| 10. | { a. DAFFODILS | Carvel |
| | { b. DALLIANCE | Strube |
| 11. | SELECTION, "Naughty Marietta" | Herbert |
| 12. | MARCH, "Flag of Victory" | Blon |

GUSTAV STRUBE

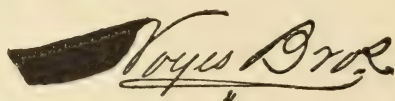
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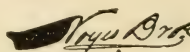


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WEDNESDAY, MAY 17, 1911

PROGRAMME

- | | | |
|----|--|----------|
| 1. | MARCH, "The Continentals" | Brooke |
| 2. | OVERTURE, "Martha" | Flotow |
| 3. | WALTZ, "Roses from the South" | Strauss |
| 4. | SELECTION, "Hérodias" (first time) | Massenet |
-
- | | | |
|----|---|-----------|
| 5. | OVERTURE, "Mignon" | Thomas |
| 6. | ADAGIO PATHÉTIQUE (first time)
(Organ, Mr. MARSHALL) | Godard |
| 7. | { a. PIERRETTE | Chaminade |
| | { b. ZUG DER ZWERGE | Grieg |
| 8. | IRISH RHAPSODY | Herbert |
-
- | | | |
|-----|--|-------------|
| 9. | POMP AND CIRCUMSTANCE
(Organ, Mr. MARSHALL) | Elgar |
| 10. | PRELUDE to "The Deluge" | Saint-Saëns |
| 11. | SELECTION, "Far-away Isle" | Maquarre |
| 12. | MARCH, "Follow the Crowd" | Warner |

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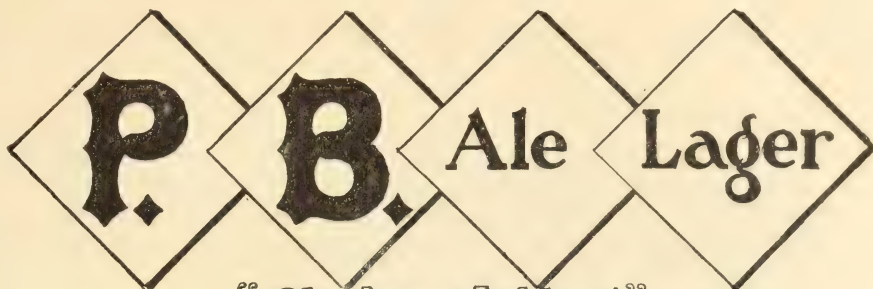
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THURSDAY, MAY 18, 1911

PROGRAMME

- | | | |
|-------|---|-------------|
| 1. | RACKOCZY MARCH | Berlioz |
| 2. | OVERTURE, "Semiramide" | Rossini |
| 3. | WALTZ, "Artist's Life" | Strauss |
| 4. | SELECTION, "Il Trovatore" | Verdi |
| <hr/> | | |
| 5. | OVERTURE, "Midsummer Night's Dream" | Mendelssohn |
| 6. | MORNING MOOD and IN THE HALL OF THE MOUNTAIN KING
from Suite "Peer Gynt" | Grieg |
| 7. | BALLET MUSIC, "Coppélia" | Délibes |
| 8. | SELECTION, "The Girl of the Golden West" | Puccini |
| <hr/> | | |
| 9. | CZARDAS, "Der Geist des Wojewoden" | Grossman |
| 10. | { a. TO A WILD ROSE | MacDowell |
| | { b. SERENADE WALTZ (first time) | Goldstein |
| 11. | SELECTION, "Prince of Pilsen" | Luders |
| 12. | MARCH, "Teufel" | Suppé |



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FRIDAY, MAY 19, 1911

PROGRAMME

- | | | |
|-------|-------------------------------|------------|
| 1. | MARCH, "Chanticleer" | Strube |
| 2. | OVERTURE, "Si j'étais roi" | Adam |
| 3. | WALTZ, "Près de toi" | Waldteufel |
| 4. | SELECTION, "Les Huguenots" | Meyerbeer |
| <hr/> | | |
| 5. | SELECTION, "La Bohème" | Puccini |
| 6. | MARCHE ÉCOSSAISE (first time) | Debussy |
| 7. | HUNGARIAN RHAPSODY, No. 2 | Liszt |
| 8. | OVERTURE, "Orpheus" | Offenbach |
| <hr/> | | |
| 9. | OVERTURE, "Poet and Peasant" | Suppé |
| 10. | a. SERENADE | Whelpley |
| | b. NADIA | Wachs |
| 11. | SELECTION, "The Arcadians" | Monckton |
| 12. | MARCH, "El Capitan" | Sousa |



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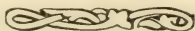
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SATURDAY, MAY 20, 1911

PROGRAMME

- | | |
|--|------------|
| 1. MARCH, "The Comet" | Strube |
| 2. OVERTURE, "La Gazza Ladra" | Rossini |
| 3. WALTZ, "Wine, Women, and Song" | Strauss |
| 4. SELECTION, "Mlle. Modiste" | Herbert |
| <hr/> | |
| 5. SELECTION, "Carmen" | Bizet |
| 6. LARGO
(Violin, Mr. HOFFMANN; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL) | Handel |
| 7. BALLET MUSIC, "La Gioconda" | Ponchielli |
| 8. RIDE OF THE VALKYRIES | Wagner |
| <hr/> | |
| 9. SELECTION, "Mme. Sherry" | Hoshna |
| 10. WALTZ, "Les Patineurs" ("The Skaters") | Waldteufel |
| 11. AMERICAN FANTASY | Herbert |
| 12. MARCH, "King Karl" | Unrath |

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MONDAY, MAY 22, 1911

WAGNER NIGHT

PROGRAMME

- | | |
|---|---------|
| 1. MARCH from "The Damnation of Faust" | Berlioz |
| 2. OVERTURE, "The Barber of Seville" | Rossini |
| 3. WALTZ, "Du und Du" | Strauss |
| 4. SELECTION from "The Flying Dutchman" | Wagner |

- | | |
|--|----------|
| 5. OVERTURE, "Tannhäuser" | } Wagner |
| 6. PRELUDE TO ACT I., "Lohengrin" | |
| 7. TONE PICTURES from "The Valkyrie" | |
| 8. MARCH from "Tannhäuser" | |

(Organ, Mr. MARSHALL)

- | | |
|---|----------|
| 9. INTRODUCTION TO ACT III. and DANCE OF THE APPRENTICES
from "The Mastersingers of Nuremberg" | Wagner |
| 10. BERCEUSE-RÊVERIE (first time) | Sgambati |
| 11. SELECTION, "The Girl in the Train" | Fall |
| 12. MARCH, "Old Berlin" | Blon |

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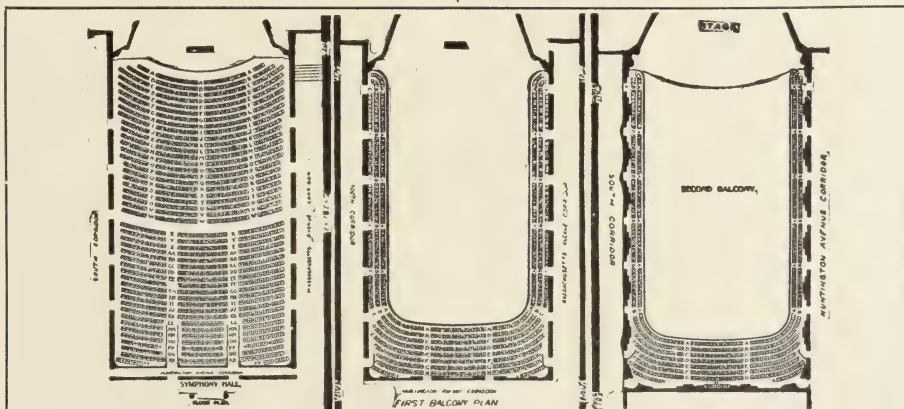
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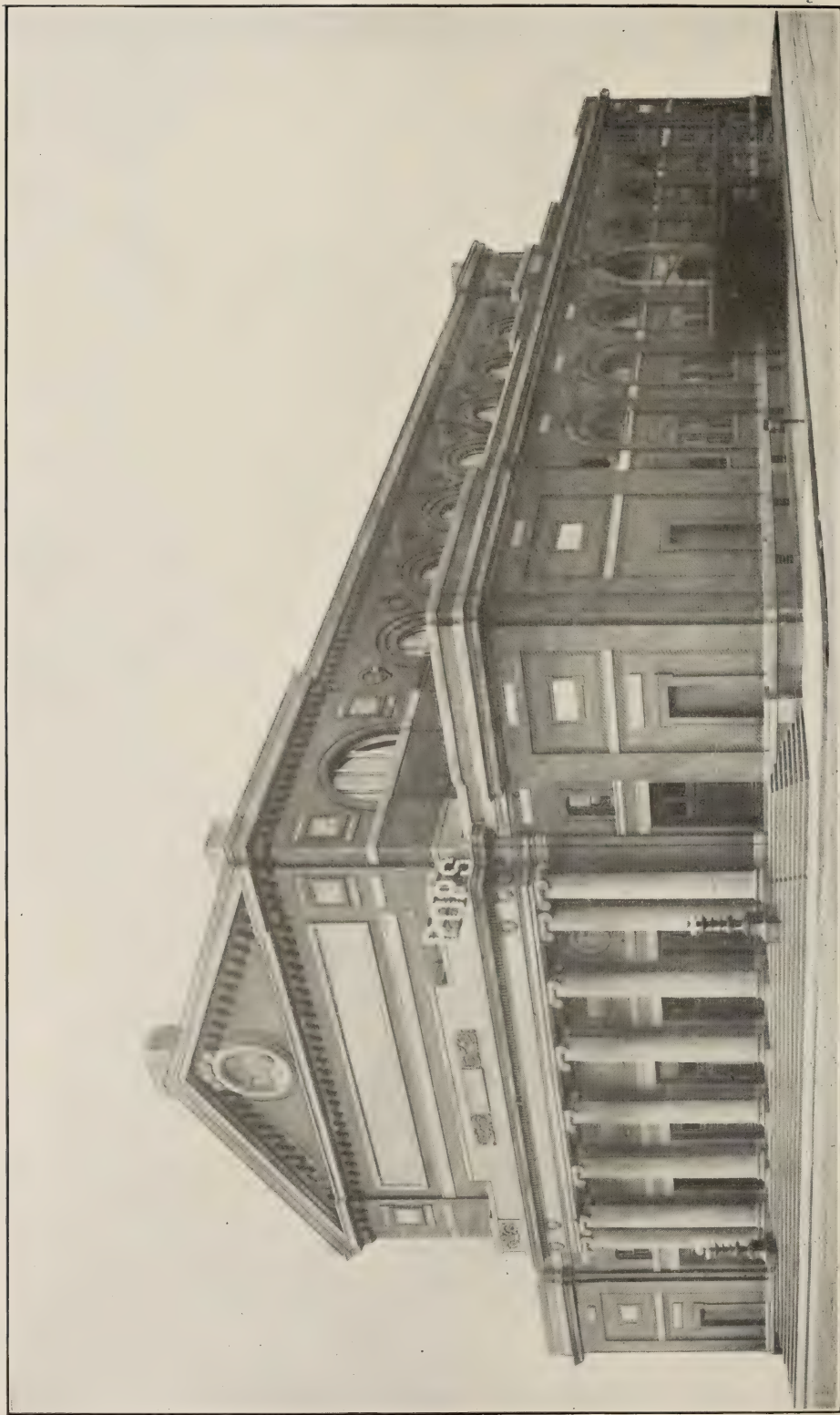
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Boston, Monday, May 15, 1911

Mr. GUSTAV STRUBE Number 13
 Conductor

MONDAY, MAY 15, 1911

GERMAN NIGHT PROGRAMME

1. GERMAN MARCH Strube
2. OVERTURE, "Der Freischütz" Weber
3. WALTZ, "Bei uns z' Haus" Strauss
4. NOCTURNE and WEDDING MARCH from "A Midsummer Night's
 Dream" Mendelssohn
5. OVERTURE, "Tannhäuser" Wagner
6. ROMANCE FOR 'CELLO Strube
 (Mr. J. KELLER)
7. SELECTION, "Die Fledermaus" Strauss
8. GERMAN SONGS.
 (Boston Symphony Orchestra Horn Quartet: Messrs. HESS, LORBEER, HAIN, PHAIR)
9. OVERTURE, "Stradella" Flotow
10. HUNGARIAN DANCES, Nos. 5 and 6 Brahms
11. WALTZ, "The Beautiful Blue Danube" Strauss
12. MARCH, "Schlaraffen" Kempter

WAGNER NIGHT

Monday, May 22

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TUESDAY, MAY 16, 1911

PROGRAMME

- | | |
|-----------------------------------|-----------|
| 1. MARCH, "Le Père, la Victoire" | Ganne |
| 2. OVERTURE, "Raymond" | Thomas |
| 3. WALTZ, "Arabian Nights" | Strauss |
| 4. SELECTION, "Rigoletto" | Verdi |
| <hr/> | |
| 5. OVERTURE, "William Tell" | Rossini |
| 6. INTERMEZZO, "Naila" | Délibes |
| 7. SELECTION, "Faust" | Gounod |
| 8. INDIAN DANCE from Suite No. 2 | MacDowell |
| <hr/> | |
| 9. OVERTURE, "Fra Diavolo" | Ober |
| 10. { a. DAFFODILS | Carvel |
| b. DALLIANCE | Strube |
| 11. SELECTION, "Naughty Marietta" | Herbert |
| 12. MARCH, "Flag of Victory" | Blon |

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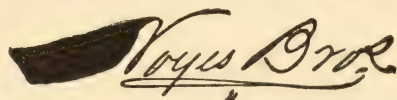
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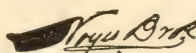


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WEDNESDAY, MAY 17, 1911

PROGRAMME

- | | | |
|-------|-------------------------------------|-------------|
| 1. | MARCH, "The Continentals" | Brooke |
| 2. | OVERTURE, "Martha" | Flotow |
| 3. | WALTZ, "Roses from the South" | Strauss |
| 4. | SELECTION, "Hérodiade" (first time) | Massenet |
| <hr/> | | |
| 5. | OVERTURE, "Mignon" | Thomas |
| 6. | ADAGIO PATHÉTIQUE (first time) | Godard |
| | (Organ, Mr. MARSHALL) | |
| 7. | { a. PIERRETTE | Chaminade |
| | { b. ZUG DER ZWERGE | Grieg |
| 8. | IRISH RHAPSODY | Herbert |
| <hr/> | | |
| 9. | POMP AND CIRCUMSTANCE | Elgar |
| | (Organ, Mr. MARSHALL) | |
| 10. | PRELUDE to "The Deluge" | Saint-Saëns |
| 11. | SELECTION, "Far-away Isle" | Maquarre |
| 12. | MARCH, "Follow the Crowd" | Warner |

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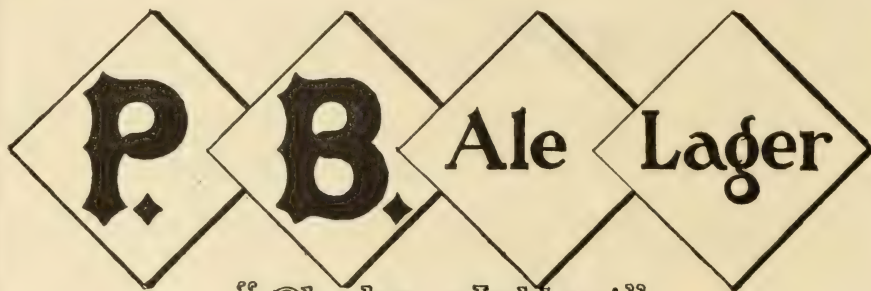
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THURSDAY, MAY 18, 1911

PROGRAMME

- | | | |
|-------|---|-------------|
| 1. | RACKOCZY MARCH | Berlioz |
| 2. | OVERTURE, "Semiramide" | Rossini |
| 3. | WALTZ, "Artist's Life" | Strauss |
| 4. | SELECTION, "Il Trovatore" | Verdi |
| <hr/> | | |
| 5. | OVERTURE, "Midsummer Night's Dream" | Mendelssohn |
| 6. | MORNING MOOD and IN THE HALL OF THE MOUNTAIN KING
from Suite "Peer Gynt" | Grieg |
| 7. | BALLET MUSIC, "Coppélia" | Délibes |
| 8. | SELECTION, "The Girl of the Golden West" | Puccini |
| <hr/> | | |
| 9. | CZARDAS, "Der Geist des Wojewoden" | Grossman |
| 10. | { a. TO A WILD ROSE | MacDowell |
| | { b. SERENADE WALTZ (first time) | Goldstein |
| 11. | SELECTION, "Prince of Pilsen" | Luders |
| 12. | MARCH, "Teufel" | Suppé |



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FRIDAY, MAY 19, 1911

PROGRAMME

- | | | |
|-------|-------------------------------|------------|
| 1. | MARCH, "Chantier" | Strube |
| 2. | OVERTURE, "Si j'étais roi" | Adam |
| 3. | WALTZ, "Près de toi" | Waldteufel |
| 4. | SELECTION, "Les Huguenots" | Meyerbeer |
| <hr/> | | |
| 5. | SELECTION, "La Bohème" | Puccini |
| 6. | MARCHE ÉCOSSAISE (first time) | Debussy |
| 7. | HUNGARIAN RHAPSODY, No. 2 | Liszt |
| 8. | OVERTURE, "Orpheus" | Offenbach |
| <hr/> | | |
| 9. | OVERTURE, "Poet and Peasant" | Suppé |
| 10. | a. SERENADE | Whelpley |
| | b. NADIA | Wachs |
| 11. | SELECTION, "The Arcadians" | Monckton |
| 12. | MARCH, "El Capitan" | Sousa |



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SATURDAY, MAY 20, 1911

PROGRAMME

- | | |
|--|------------|
| 1. MARCH, "The Comet" | Strube |
| 2. OVERTURE, "La Gazza Ladra" | Rossini |
| 3. WALTZ, "Wine, Women, and Song" | Strauss |
| 4. SELECTION, "Mlle. Modiste" | Herbert |
| <hr/> | |
| 5. SELECTION, "Carmen" | Bizet |
| 6. LARGO
(Violin, Mr. HOFFMANN; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL) | Handel |
| 7. BALLET MUSIC, "La Gioconda" | Ponchielli |
| 8. RIDE OF THE VALKYRIES | Wagner |
| <hr/> | |
| 9. SELECTION, "Mme. Sherry" | Hoshna |
| 10. WALTZ, "Les Patineurs" ("The Skaters") | Waldteufel |
| 11. AMERICAN FANTASY | Herbert |
| 12. MARCH, "King Karl" | Unrath |

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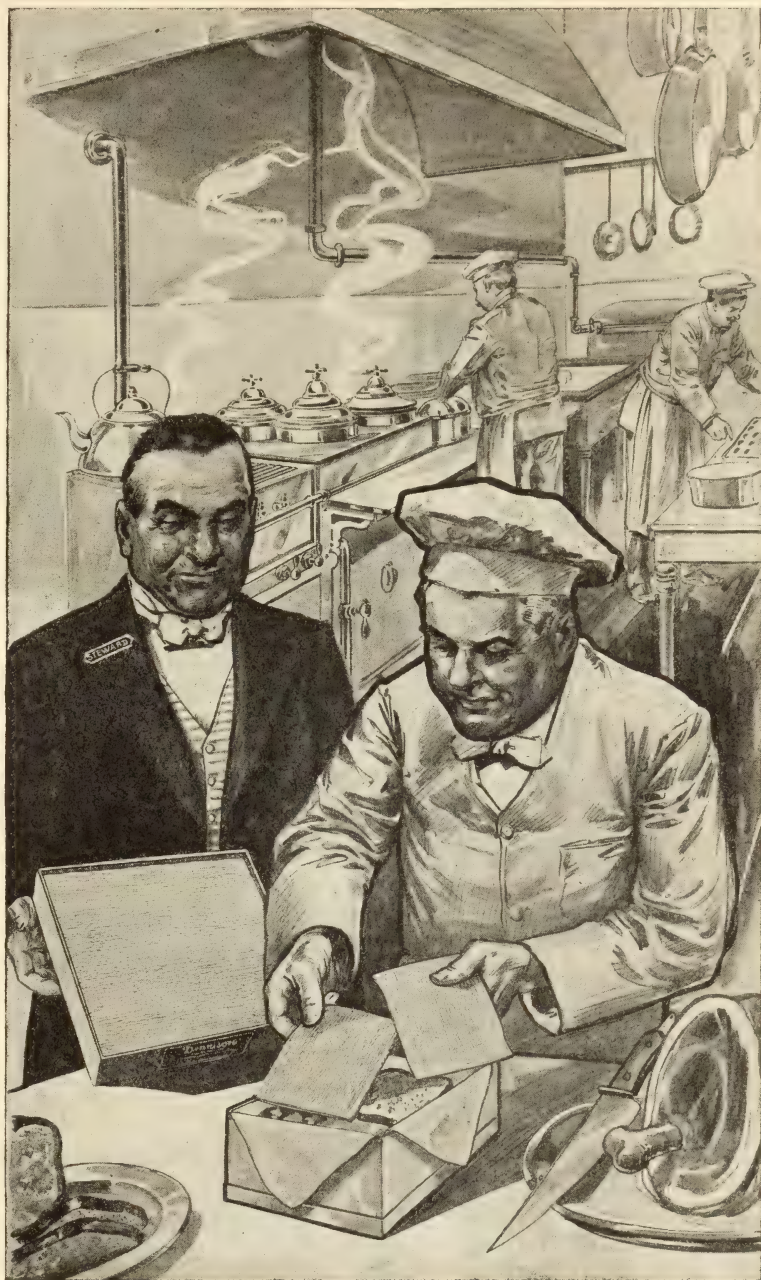
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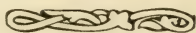
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MONDAY, MAY 22, 1911

WAGNER NIGHT

PROGRAMME

- | | |
|---|----------|
| 1. MARCH from "The Damnation of Faust" | Berlioz |
| 2. OVERTURE, "The Barber of Seville" | Rossini |
| 3. WALTZ, "Du und Du" | Strauss |
| 4. SELECTION from "The Flying Dutchman" | Wagner |
| | |
| 5. OVERTURE, "Tannhäuser" | } Wagner |
| 6. PRELUDE TO ACT I., "Lohengrin" | |
| 7. TONE PICTURES from "The Valkyrie" | |
| 8. MARCH from "Tannhäuser" | |
| (Organ, Mr. MARSHALL) | |
| | |
| 9. INTRODUCTION TO ACT III. and DANCE OF THE APPRENTICES
from "The Mastersingers of Nuremberg" | Wagner |
| 10. BERCEUSE-RÊVERIE (first time) | Sgambati |
| 11. SELECTION, "The Girl in the Train" | Fall |
| 12. MARCH, "Old Berlin" | Blon |

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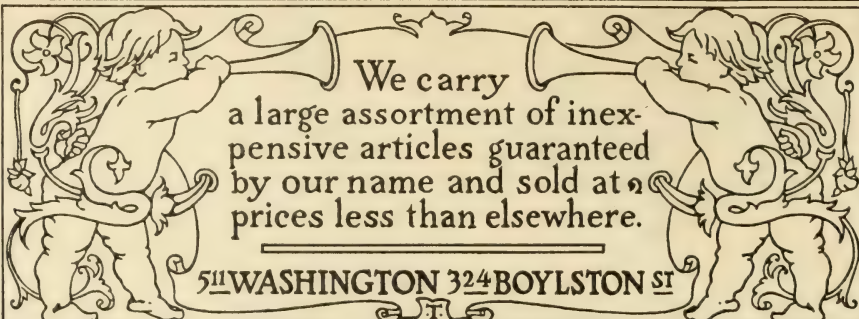
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TUESDAY, MAY 23, 1911

PROGRAMME

- | | |
|--|--------------|
| 1. MARCH, "The Comet" | Strube |
| 2. OVERTURE, "Phèdre" | Massenet |
| 3. WALTZ, "Morning Journals" | Strauss |
| 4. SELECTION, "The Brigands" | Offenbach |
| <hr/> | |
| 5. SELECTION from "Samson and Delilah" | Saint-Saëns |
| 6. BALLET MUSIC from "Faust" | Gounod |
| 7. ANDACHT FOR VIOLIN, HARP, AND ORGAN | Johnson |
| (Messrs. HOFFMANN, SCHUECKER, and MARSHALL) | |
| 8. MARCH, DANSE DES MIRLITONS, TRÉPAK, from
"Nut-cracker" Suite | Tschaikowsky |
| <hr/> | |
| 9. FÊTE POLONAISE from "Le Roi malgré lui" | Chabrier |
| 10. WALTZ, "Barcarole" | Waldteufel |
| 11. SELECTION, "Naughty Marietta" | Herbert |
| 12. MARCH, "Frisch drauf los" | Blon |

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Medium in D (" E on " " " E " " ")
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Baritone or Mezzo in Bb (" Bb " " " " Eb on the staff)

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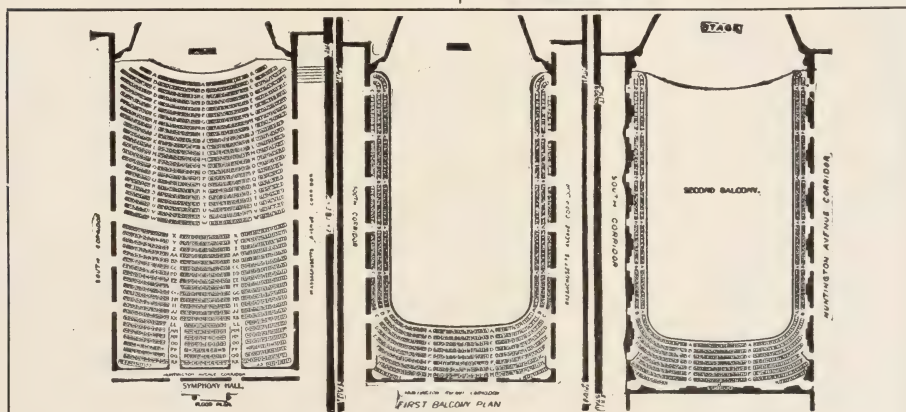


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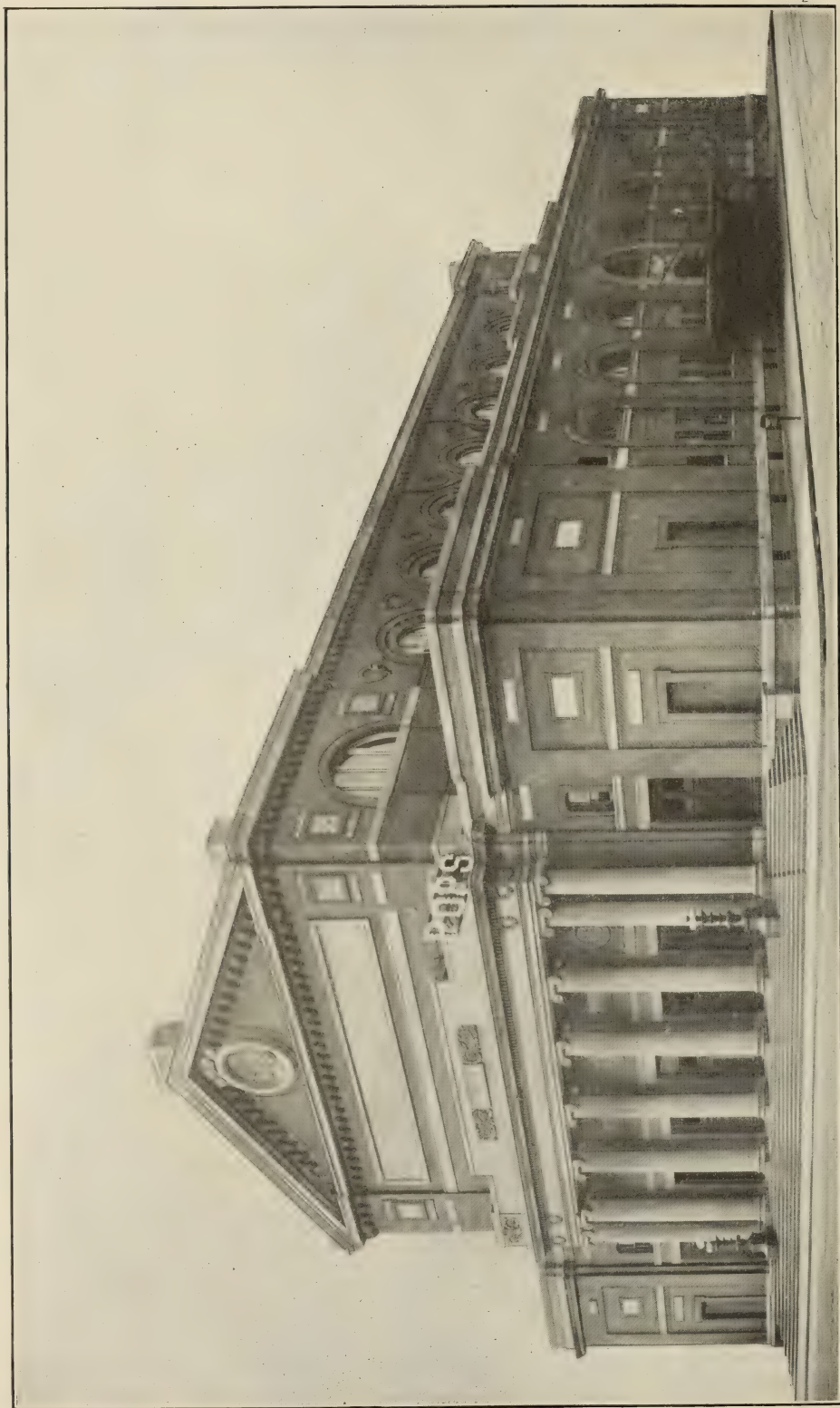
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Boston, Tuesday, May 16, 1911

Mr. GUSTAV STRUBE
Conductor

Number 14

TUESDAY, MAY 16, 1911

PROGRAMME

1. MARCH, "Le Père, la Victoire" Ganne
2. OVERTURE, "Raymond" Thomas
3. WALTZ, "Arabian Nights" Strauss
4. SELECTION, "Rigoletto" Verdi
5. OVERTURE, "William Tell" Rossini
6. INTERMEZZO, "Naila" Délibes
7. SELECTION, "Faust" Gounod
8. INDIAN DANCE from Suite No. 2 MacDowell
9. OVERTURE, "Fra Diavolo" Ober
10. { a. DAFFODILS Carvel
- b. DALLIANCE Strube
11. SELECTION, "Naughty Marietta" Herbert
12. MARCH, "Flag of Victory" Blon

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HARVARD NIGHT

Monday, May 22
Monday, May 29

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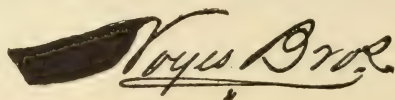
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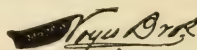


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WEDNESDAY, MAY 17, 1911

PROGRAMME

- | | | |
|-------|---|-------------|
| 1. | MARCH, "The Continentals" | Brooke |
| 2. | OVERTURE, "Martha" | Flotow |
| 3. | WALTZ, "Roses from the South" | Strauss |
| 4. | SELECTION, "Hérodias" (first time) | Massenet |
| <hr/> | | |
| 5. | OVERTURE, "Mignon" | Thomas |
| 6. | ADAGIO PATHÉTIQUE (first time)
(Organ, Mr. MARSHALL) | Godard |
| 7. | { a. PIERRETTE | Chaminade |
| | { b. ZUG DER ZWERGE | Grieg |
| 8. | IRISH RHAPSODY | Herbert |
| <hr/> | | |
| 9. | POMP AND CIRCUMSTANCE
(Organ, Mr. MARSHALL) | Elgar |
| 10. | PRELUDE to "The Deluge" | Saint-Saëns |
| 11. | SELECTION, "Far-away Isle" | Maquarre |
| 12. | MARCH, "Follow the Crowd" | Warner |

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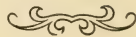
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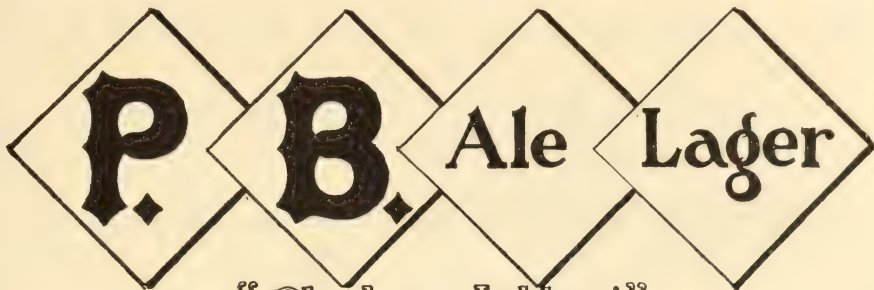
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THURSDAY, MAY 18, 1911

PROGRAMME

- | | | |
|-------|---|-------------|
| 1. | RACKOCZY MARCH | Berlioz |
| 2. | OVERTURE, "Semiramide" | Rossini |
| 3. | WALTZ, "Artist's Life" | Strauss |
| 4. | SELECTION, "Il Trovatore" | Verdi |
| <hr/> | | |
| 5. | OVERTURE, "Midsummer Night's Dream" | Mendelssohn |
| 6. | MORNING MOOD and IN THE HALL OF THE MOUNTAIN KING
from Suite "Peer Gynt" | Grieg |
| 7. | BALLET MUSIC, "Coppélia" | Délibes |
| 8. | SELECTION, "The Girl of the Golden West" | Puccini |
| <hr/> | | |
| 9. | CZARDAS, "Der Geist des Wojewoden" | Grossman |
| 10. | { a. TO A WILD ROSE | MacDowell |
| | { b. SERENADE WALTZ (first time) | Goldstein |
| 11. | SELECTION, "Prince of Pilsen" | Luders |
| 12. | MARCH, "Teufel" | Suppé |



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FRIDAY, MAY 19, 1911

PROGRAMME

- | | | |
|-------|-------------------------------|------------|
| 1. | MARCH, "Chanticleer" | Strube |
| 2. | OVERTURE, "Si j'étais roi" | Adam |
| 3. | WALTZ, "Près de toi" | Waldteufel |
| 4. | SELECTION, "Les Huguenots" | Meyerbeer |
| <hr/> | | |
| 5. | SELECTION, "La Bohème" | Puccini |
| 6. | MARCHE ÉCOSSAISE (first time) | Debussy |
| 7. | HUNGARIAN RHAPSODY, No. 2 | Liszt |
| 8. | OVERTURE, "Orpheus" | Offenbach |
| <hr/> | | |
| 9. | OVERTURE, "Poet and Peasant" | Suppé |
| 10. | { a. INTERMEZZO | Whelpy |
| | { b. NADIA | Wachs |
| 11. | SELECTION, "The Arcadians" | Monckton |
| 12. | MARCH, "El Capitan" | Sousa |



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SATURDAY, MAY 20, 1911

PROGRAMME

- | | |
|--|------------|
| 1. MARCH, "The Comet" | Strube |
| 2. OVERTURE, "La Gazza Ladra" | Rossini |
| 3. WALTZ, "Wine, Women, and Song" | Strauss |
| 4. SELECTION, "Mlle. Modiste" | Herbert |
| <hr/> | |
| 5. SELECTION, "Carmen" | Bizet |
| 6. LARGO
(Violin, Mr. HOFFMANN; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL) | Handel |
| 7. BALLET MUSIC, "La Gioconda" | Ponchielli |
| 8. RIDE OF THE VALKYRIES | Wagner |
| <hr/> | |
| 9. SELECTION, "Mme. Sherry" | Hoshna |
| 10. WALTZ, "Les Patineurs" ("The Skaters") | Waldteufel |
| 11. AMERICAN FANTASY | Herbert |
| 12. MARCH, "King Karl" | Unrath |

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MONDAY, MAY 22, 1911

WAGNER NIGHT

PROGRAMME

- | | | |
|-------|--|------------|
| 1. | MARCH from "The Damnation of Faust" | Berlioz |
| 2. | OVERTURE, "The Barber of Seville" | Rossini |
| 3. | WALTZ, "Du und Du" | Strauss |
| 4. | SELECTION from "The Flying Dutchman" | Wagner |
| <hr/> | | |
| 5. | OVERTURE, "Tannhäuser" | Wagner |
| 6. | PRELUDE TO ACT I, "Lohengrin" | |
| 7. | TONE PICTURES from "The Valkyrie" | |
| 8. | MARCH from "Tannhäuser" | |
| | (Organ, Mr. MARSHALL) | |
| <hr/> | | |
| 9. | INTRODUCTION TO ACT III. and DANCE OF THE APPRENTICES
from "The Mastersingers of Nuremberg" | Wagner |
| 10. | BERCEUSE-RÊVERIE (first time) | Sgambati |
| 11. | WALTZ, "España" | Waldteufel |
| 12. | MARCH, "Old Berlin" | Blon |

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Conductor of the "Pops"

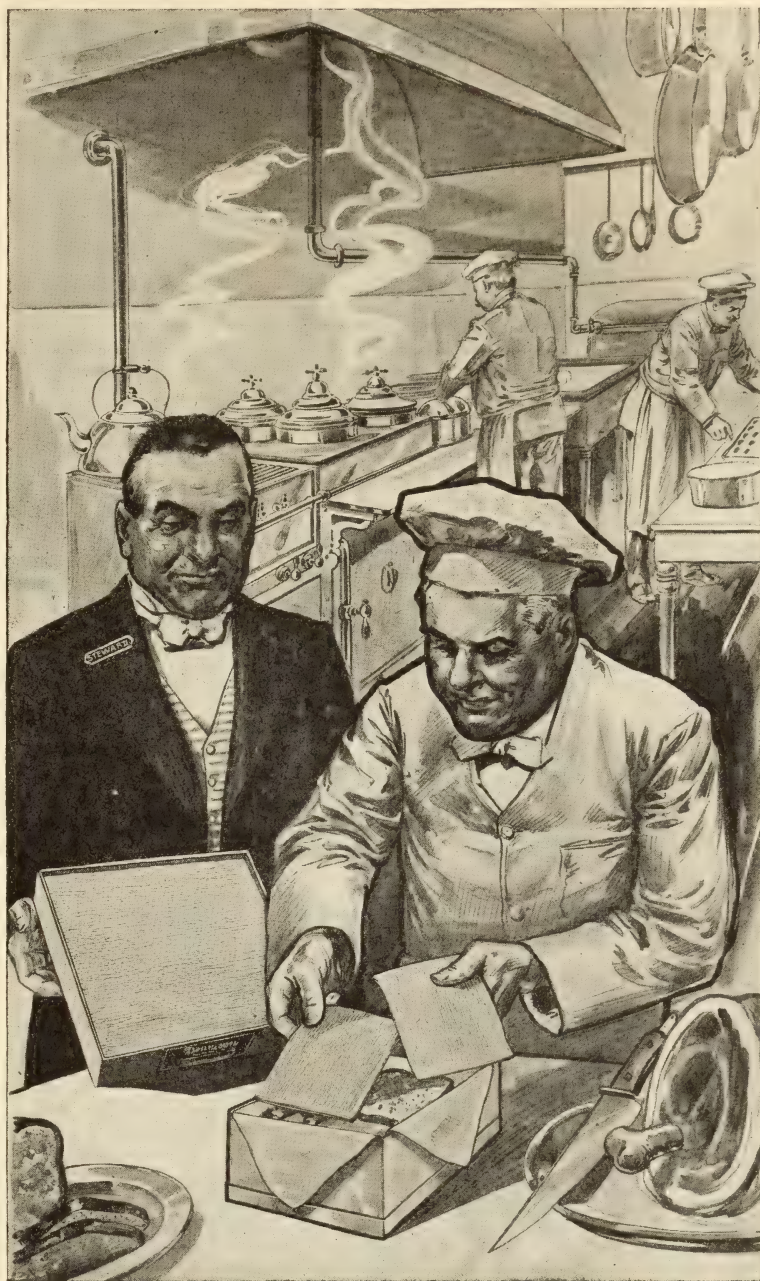
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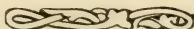
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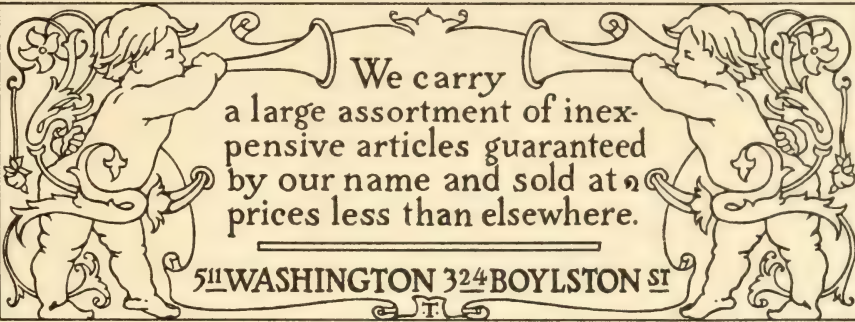
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TUESDAY, MAY 23, 1911

PROGRAMME

- | | |
|--|--------------|
| 1. MARCH, "The Comet" | Strube |
| 2. OVERTURE, "Phèdre" | Massenet |
| 3. WALTZ, "Morning Journals" | Strauss |
| 4. SELECTION, "The Brigands" | Offenbach |
| <hr/> | |
| 5. SELECTION from "Samson and Delilah" | Saint-Saëns |
| 6. BALLET MUSIC from "Faust" | Gounod |
| 7. ANDACHT FOR VIOLIN, HARP, AND ORGAN | Johnson |
| (Messrs. HOFFMANN, SCHUECKER, and MARSHALL) | |
| 8. MARCH, DANSE DES MIRLITONS, TRÉPAK, from
"Nut-cracker" Suite | Tschaikowsky |
| <hr/> | |
| 9. FÊTE POLONAISE from "Le Roi malgré lui" | Chabrier |
| 10. WALTZ, "Barcarole" | Waldteufel |
| 11. SELECTION, "Naughty Marietta" | Herbert |
| 12. MARCH, "Frisch drauf los" | Blon |

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WEDNESDAY, MAY 24, 1911

PROGRAMME

1. MARCH, "Hoch und Deutschmeister"	Ertl
2. OVERTURE, "Raymond"	Thomas
3. SELECTION, "Mikado"	Sullivan
4. WALTZ, "Der Rosenkavalier"	R. Strauss
5. SELECTION, "Carmen"	Bizet
6. { a. VALSE NOBLE	Nedball
{ b. CHANSON D'AMOUR	Saar
7. AMERICANESQUE (first time)	Gilbert
8. OVERTURE, "The Flying Dutchman"	Wagner
9. MARCHE NUPTIALE	Schlesinger
(Organ, Mr. MARSHALL)	
10. { a. NARCISSUS	Nevin
{ b. ZUG DER ZWERGE	Grieg
11. WALTZ, "The Beautiful Blue Danube"	Strauss
12. MARCH, "Gruss in die Ferne"	Döring

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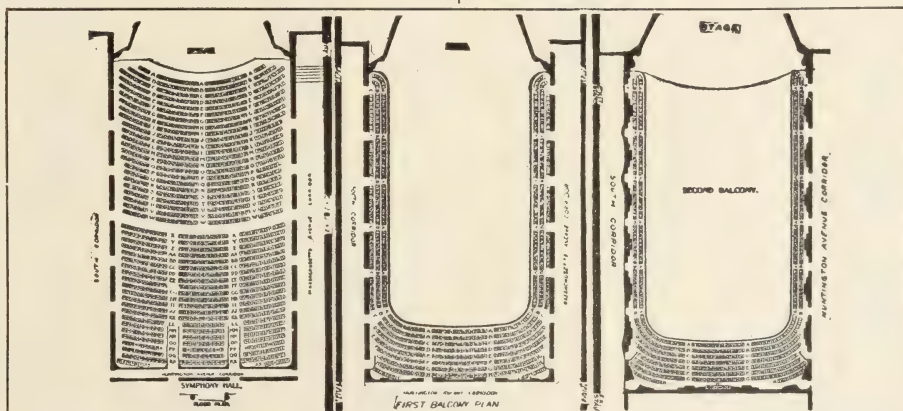


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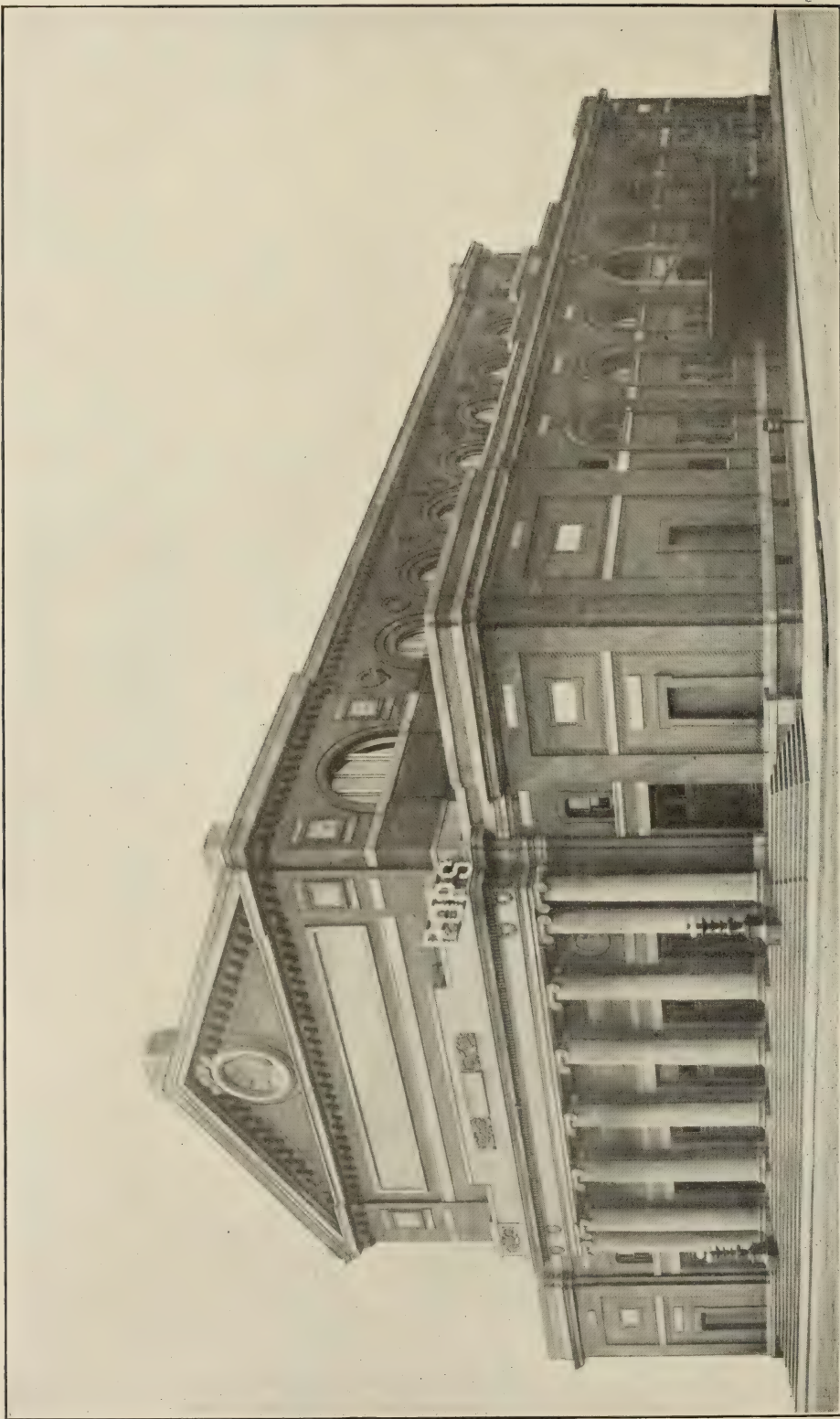
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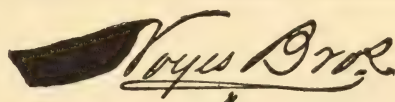


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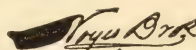


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Conductor

WEDNESDAY, MAY 17, 1911 PROGRAMME

- | | |
|--|-------------|
| 1. MARCH, "The Continentals" | Brooke |
| 2. OVERTURE, "Martha" | Flotow |
| 3. WALTZ, "Roses from the South" | Strauss |
| 4. SELECTION, "Hérodiade" (first time) | Massenet |
| | |
| 5. OVERTURE, "Mignon" | Thomas |
| 6. ADAGIO PATHÉTIQUE (first time) | Godard |
| (Organ, Mr. MARSHALL) | |
| 7. { a. PIERRETTE | Chaminade |
| { b. ZUG DER ZWERGE | Grieg |
| 8. IRISH RHAPSODY | Herbert |
| | |
| 9. POMP AND CIRCUMSTANCE | Elgar |
| (Organ, Mr. MARSHALL) | |
| 10. PRELUDE to "The Deluge" | Saint-Saëns |
| 11. SELECTION, "Far-away Isle" | Maquarre |
| 12. MARCH, "Follow the Crowd" | Warner |

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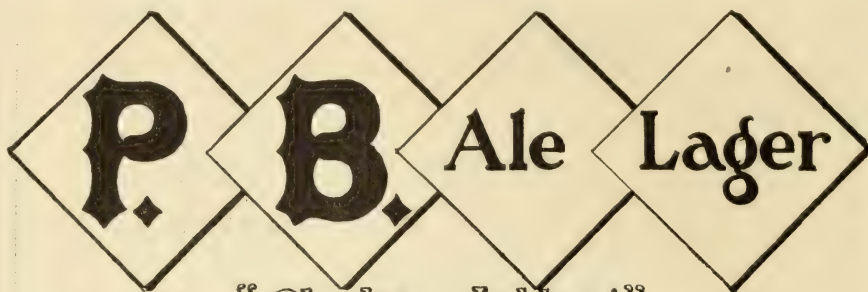
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THURSDAY, MAY 18, 1911

PROGRAMME

- | | | |
|-------|---|-------------|
| 1. | RACKOCZY MARCH | Berlioz |
| 2. | OVERTURE, "Semiramide" | Rossini |
| 3. | WALTZ, "Artist's Life" | Strauss |
| 4. | SELECTION, "Il Trovatore" | Verdi |
| <hr/> | | |
| 5. | OVERTURE, "Midsummer Night's Dream" | Mendelssohn |
| 6. | MORNING MOOD and IN THE HALL OF THE MOUNTAIN KING
from Suite "Peer Gynt" | Grieg |
| 7. | BALLET MUSIC, "Coppélia" | Délibes |
| 8. | SELECTION, "The Girl of the Golden West" | Puccini |
| <hr/> | | |
| 9. | CZARDAS, "Der Geist des Wojewoden" | Grossman |
| 10. | { a. TO A WILD ROSE | MacDowell |
| | { b. SERENADE WALTZ (first time) | Goldstein |
| 11. | SELECTION, "Prince of Pilsen" | Luders |
| 12. | MARCH, "Teufel" | Suppé |



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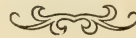
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FRIDAY, MAY 19, 1911

PROGRAMME

- | | | |
|-------|-------------------------------|------------|
| 1. | MARCH, "Chanticleer" | Strube |
| 2. | OVERTURE, "Si j'étais roi" | Adam |
| 3. | WALTZ, "Près de toi" | Waldteufel |
| 4. | SELECTION, "Les Huguenots" | Meyerbeer |
| <hr/> | | |
| 5. | SELECTION, "La Bohème" | Puccini |
| 6. | MARCHE ÉCOSSAISE (first time) | Debussy |
| 7. | HUNGARIAN RHAPSODY, No. 2 | Liszt |
| 8. | OVERTURE, "Orpheus" | Offenbach |
| <hr/> | | |
| 9. | OVERTURE, "Poet and Peasant" | Suppé |
| 10. | { a. INTERMEZZO | Whelpley |
| | { b. NADIA | Wachs |
| 11. | SELECTION, "The Arcadians" | Monckton |
| 12. | MARCH, "El Capitan" | Sousa |



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SATURDAY, MAY 20, 1911

PROGRAMME

- | | |
|--|------------|
| 1. MARCH, "The Comet" | Strube |
| 2. OVERTURE, "La Gazza Ladra" | Rossini |
| 3. WALTZ, "Wine, Women, and Song" | Strauss |
| 4. SELECTION, "Mlle. Modiste" | Herbert |
| <hr/> | |
| 5. SELECTION, "Carmen" | Bizet |
| 6. LARGO
(Violin, Mr. HOFFMANN; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL) | Handel |
| 7. BALLET MUSIC, "La Gioconda" | Ponchielli |
| 8. RIDE OF THE VALKYRIES | Wagner |
| <hr/> | |
| 9. SELECTION, "Mme. Sherry" | Hoshna |
| 10. WALTZ, "Les Patineurs" ("The Skaters") | Waldteufel |
| 11. AMERICAN FANTASY | Herbert |
| 12. MARCH, "King Karl" | Unrath |

GUSTAV STRUBE

Conductor of the "Pops"

writes of the

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MONDAY, MAY 22, 1911

WAGNER NIGHT

PROGRAMME

- | | |
|---|------------|
| 1. MARCH from "The Damnation of Faust" | Berlioz |
| 2. OVERTURE, "The Barber of Seville" | Rossini |
| 3. WALTZ, "Du und Du" | Strauss |
| 4. SELECTION from "The Flying Dutchman" | Wagner |
| ----- | |
| 5. OVERTURE, "Tannhäuser" | } Wagner |
| 6. PRELUDE TO ACT I, "Lohengrin" | |
| 7. TONE PICTURES from "The Valkyrie" | |
| 8. MARCH from "Tannhäuser" | |
| (Organ, Mr. MARSHALL) | |
| ----- | |
| 9. INTRODUCTION TO ACT III. and DANCE OF THE APPRENTICES
from "The Mastersingers of Nuremberg" | Wagner |
| 10. BERCEUSE-RÊVERIE (first time) | Sgambati |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCH, "Old Berlin" | Blon |

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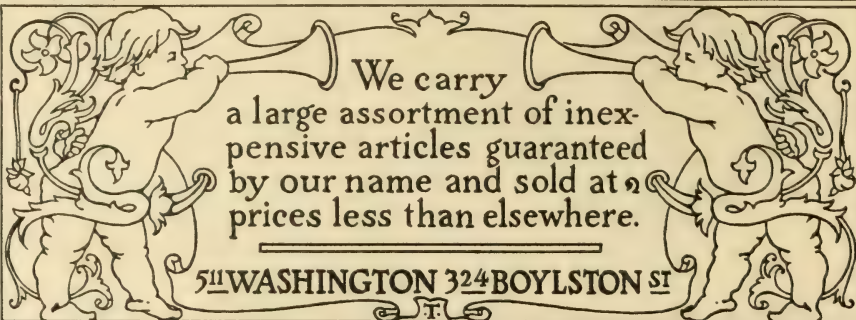
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TUESDAY, MAY 23, 1911

PROGRAMME

- | | |
|--|--------------|
| 1. MARCH, "The Comet" | Strube |
| 2. OVERTURE, "Phèdre" | Massenet |
| 3. WALTZ, "Morning Journals" | Strauss |
| 4. SELECTION, "The Brigands" | Offenbach |
| <hr/> | |
| 5. SELECTION from "Samson and Delilah" | Saint-Saëns |
| 6. BALLET MUSIC from "Faust" | Gounod |
| 7. ANDACHT FOR VIOLIN, HARP, AND ORGAN | Johnson |
| (Messrs. HOFFMANN, SCHUECKER, and MARSHALL) | |
| 8. MARCH, DANSE DES MIRLITONS, TRÉPAK, from
"Nut-cracker" Suite | Tschaikowsky |
| <hr/> | |
| 9. FÊTE POLONAISE from "Le Roi malgré lui" | Chabrier |
| 10. WALTZ, "Barcarole" | Waldteufel |
| 11. SELECTION, "Naughty Marietta" | Herbert |
| 12. MARCH, "Frisch drauf los" | Blon |

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Conductor of the "Pops"

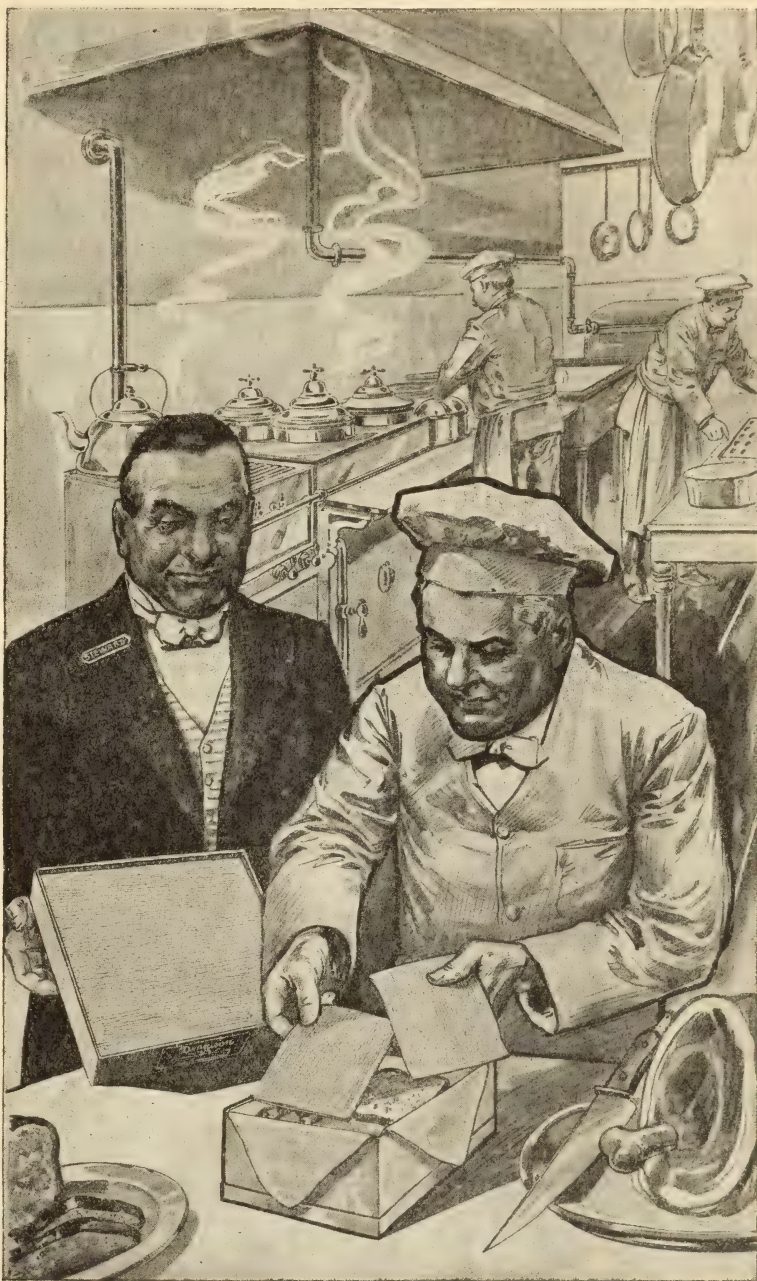
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WEDNESDAY, MAY 24, 1911

PROGRAMME

1. MARCH, "Hoch und Deutschmeister" Ertl
 2. OVERTURE, "Raymond" Thomas
 3. SELECTION, "Mikado" Sullivan
 4. WALTZ, "Der Rosenkavalier" R. Strauss
-
5. SELECTION, "Carmen" Bizet
 6. { a. VALSE NOBLE Nedball
 - { b. CHANSON D'AMOUR Saar
 7. AMERICANESQUE (first time) Gilbert
 8. OVERTURE, "The Flying Dutchman" Wagner
-
9. MARCHE NUPTIALE Schlesinger
 (Organ, Mr. MARSHALL)
 10. { a. NARCISSUS Nevin
 - { b. ZUG DER ZWERGE Grieg
 11. WALTZ, "The Beautiful Blue Danube" Strauss
 12. MARCH, "Gruss in die Ferne" Döring

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THURSDAY, MAY 25, 1911

ITALIAN NIGHT PROGRAMME

1. MARCH, "Il Bersagliere" Eilenberg
 2. OVERTURE, "L' Italiana in Algeri" Rossini
 3. WALTZ, "Italian Nights" Tobani
 4. SELECTION, "Madame Butterfly" Puccini
-
5. SELECTION, "Pagliacci" Leoncavallo
 6. BALLET MUSIC, "La Gioconda" Ponchielli
 7. SELECTION, "The Girl of the Golden West" Puccini
 8. OVERTURE, "William Tell" Rossini
-
9. OVERTURE, "Le Baruffe Chiozzotte" Sinigaglia
 10. SEXTET from "Lucia" Donizetti
 11. SELECTION, "Aïda" Verdi
 12. MARCIA REALE Gabetti

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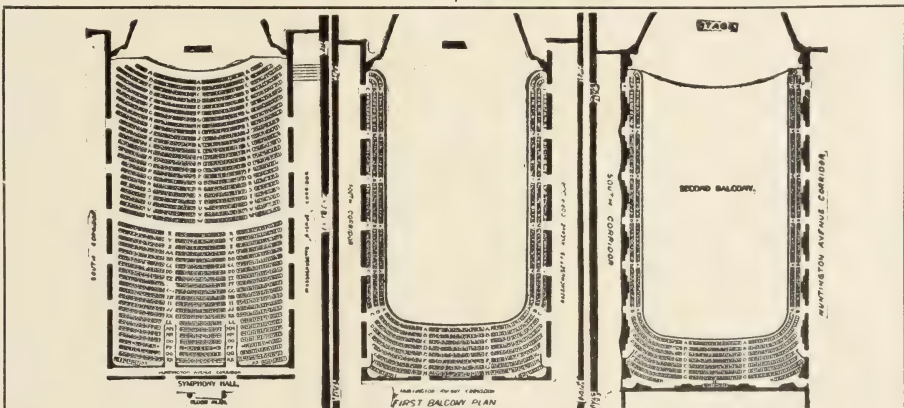


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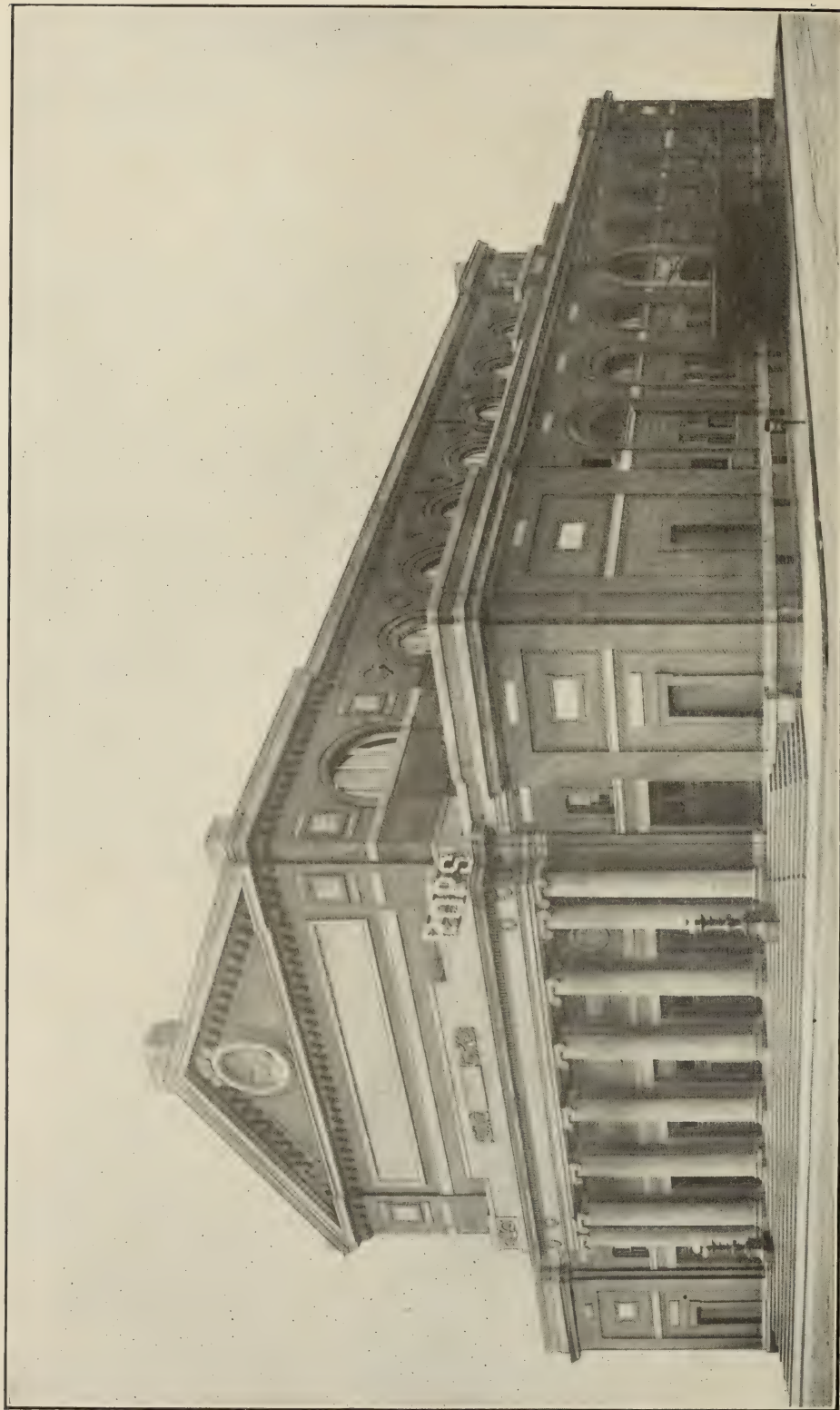
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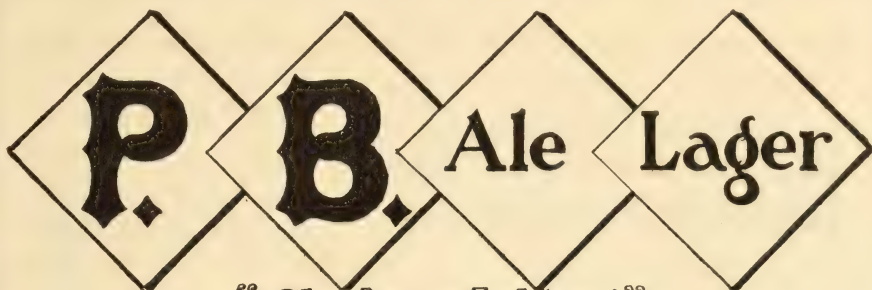
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Boston, Thursday, May 18, 1911

Mr. GUSTAV STRUBE
Conductor

Number 16

THURSDAY, MAY 18, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. RACKOCZY MARCH | Berlioz |
| 2. OVERTURE, "Semiramide" | Rossini |
| 3. WALTZ, "Artist's Life" | Strauss |
| 4. SELECTION, "Il Trovatore" | Verdi |
| <hr/> | |
| 5. OVERTURE, "Midsummer Night's Dream" | Mendelssohn |
| 6. MORNING MOOD and IN THE HALL OF THE MOUNTAIN KING
from Suite "Peer Gynt" | Grieg |
| 7. BALLET MUSIC, "Coppélia" | Délibes |
| 8. SELECTION, "The Girl of the Golden West" | Puccini |
| <hr/> | |
| 9. CZARDAS, "Der Geist des Wojewoden" | Grossman |
| 10. { a. TO A WILD ROSE | MacDowell |
| b. SERENADE WALTZ (first time) | Goldstein |
| 11. SELECTION, "Prince of Pilsen" | Luders |
| 12. MARCH, "Teufel" | Suppé |

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ITALIAN NIGHT
HARVARD NIGHT

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Thursday, May 25
Monday, May 29



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FRIDAY, MAY 19, 1911

PROGRAMME

- | | | |
|-------|-------------------------------|------------|
| 1. | MARCH, "Chanticleer" | Strube |
| 2. | OVERTURE, "Si j'étais roi" | Adam |
| 3. | WALTZ, "Près de toi" | Waldteufel |
| 4. | SELECTION, "Les Huguenots" | Meyerbeer |
| <hr/> | | |
| 5. | SELECTION, "La Bohème" | Puccini |
| 6. | MARCHE ÉCOSSAISE (first time) | Debussy |
| 7. | HUNGARIAN RHAPSODY, No. 2 | Liszt |
| 8. | OVERTURE, "Orpheus" | Offenbach |
| <hr/> | | |
| 9. | OVERTURE, "Poet and Peasant" | Suppé |
| 10. { | a. INTERMEZZO | Whelpley |
| | b. NADIA | Wachs |
| 11. | SELECTION, "The Arcadians" | Monckton |
| 12. | MARCH, "El Capitan" | Sousa |



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SATURDAY, MAY 20, 1911

PROGRAMME

- | | | |
|--|-----------|------------|
| 1. MARCH, "The Comet" | | Strube |
| 2. OVERTURE, "La Gazza Ladra" | | Rossini |
| 3. WALTZ, "Wine, Women, and Song" | | Strauss |
| 4. SELECTION, "Mlle. Modiste" | | Herbert |
| <hr/> | | |
| 5. SELECTION, "Carmen" | | Bizet |
| 6. LARGO | | Handel |
| (Violin, Mr. HOFFMANN; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL) | | |
| 7. BALLET MUSIC, "La Gioconda" | | Ponchielli |
| 8. RIDE OF THE VALKYRIES | | Wagner |
| <hr/> | | |
| 9. SELECTION, "Mme. Sherry" | | Hoshna |
| 10. WALTZ, "Les Patineurs" ("The Skaters") | | Waldteufel |
| 11. AMERICAN FANTASY | | Herbert |
| 12. MARCH, "King Karl" | | Unrath |

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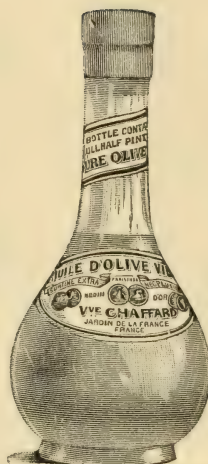
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MONDAY, MAY 22, 1911

WAGNER NIGHT

PROGRAMME

- | | |
|---|------------|
| 1. MARCH from "The Damnation of Faust" | Berlioz |
| 2. OVERTURE, "The Barber of Seville" | Rossini |
| 3. WALTZ, "Du und Du" | Strauss |
| 4. SELECTION from "The Flying Dutchman" | Wagner |
| <hr/> | |
| 5. OVERTURE, "Tannhäuser" | } Wagner |
| 6. PRELUDE TO ACT I., "Lohengrin" | |
| 7. TONE PICTURES from "The Valkyrie" | |
| 8. MARCH from "Tannhäuser" | |
| (Organ, Mr. MARSHALL) | |
| <hr/> | |
| 9. INTRODUCTION TO ACT III. and DANCE OF THE APPRENTICES
from "The Mastersingers of Nuremberg" | Wagner |
| 10. BERCEUSE-RÊVERIE (first time) | Sgambati |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCH, "Old Berlin" | Blon |

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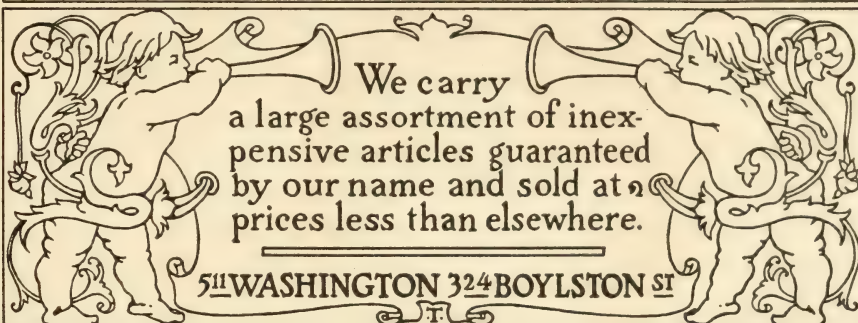
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TUESDAY, MAY 23, 1911

PROGRAMME

- | | |
|--|--------------|
| 1. MARCH, "The Comet" | Strube |
| 2. OVERTURE, "Phèdre" | Massenet |
| 3. WALTZ, "Morning Journals" | Strauss |
| 4. SELECTION, "The Brigands" | Offenbach |
| <hr/> | |
| 5. SELECTION from "Samson and Delilah" | Saint-Saëns |
| 6. BALLET MUSIC from "Faust" | Gounod |
| 7. ANDACHT FOR VIOLIN, HARP, AND ORGAN | Johnson |
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| 8. MARCH, DANSE DES MIRLITONS, TRÉPAK, from
"Nut-cracker" Suite | Tschaikowsky |
| <hr/> | |
| 9. FÊTE POLONAISE from "Le Roi malgré lui" | Chabrier |
| 10. WALTZ, "Barcarole" | Waldteufel |
| 11. SELECTION, "Naughty Marietta" | Herbert |
| 12. MARCH, "Frisch drauf los" | Blon |

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WEDNESDAY, MAY 24, 1911

PROGRAMME

1. MARCH, "Hoch und Deutschmeister" Ertl
 2. OVERTURE, "Raymond" Thomas
 3. SELECTION, "Mikado" Sullivan
 4. WALTZ, "Der Rosenkavalier" R. Strauss
-
5. SELECTION, "Carmen" Bizet
 6. { a. VALSE NOBLE Nedball
 - b. CHANSON D'AMOUR Saar
 7. AMERICANESQUE (first time) Gilbert
 8. OVERTURE, "The Flying Dutchman" Wagner
-
9. MARCHE NUPTIALE Schlesinger
 (Organ, Mr. MARSHALL)
 10. { a. NARCISSUS Nevin
 - b. ZUG DER ZWERGE Grieg
 11. WALTZ, "The Beautiful Blue Danube" Strauss
 12. MARCH, "Gruss in die Ferne" Döring

GUSTAV STRUBE

Conductor of the "Pops"

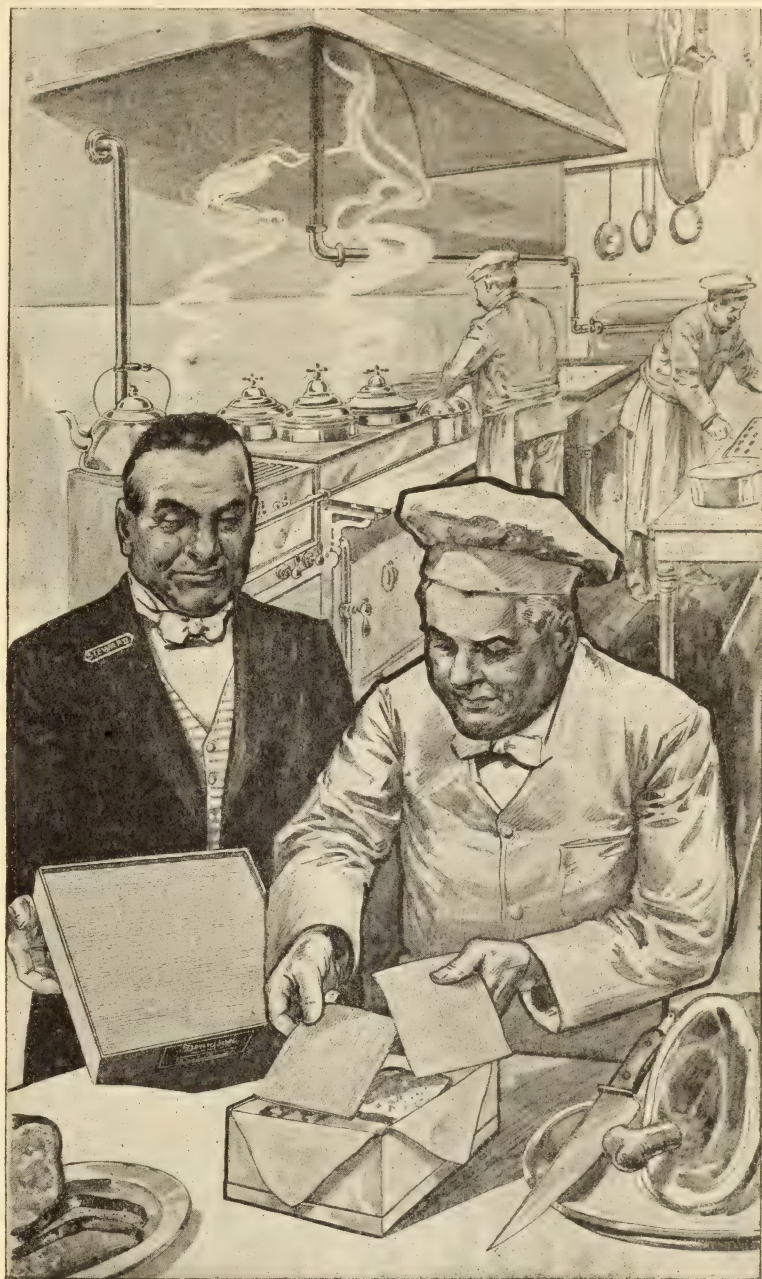
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THURSDAY, MAY 25, 1911

ITALIAN NIGHT

PROGRAMME

- | | |
|--------------------------------------|-------------|
| 1. MARCH, "Il Bersagliere" | Eilenberg |
| 2. OVERTURE, "L' Italiana in Algeri" | Rossini |
| 3. WALTZ, "Italian Nights" | Tobani |
| 4. SELECTION, "Madame Butterfly" | Puccini |
| <hr/> | |
| 5. SELECTION, "Pagliacci" | Leoncavallo |
| 6. BALLET MUSIC, "La Gioconda" | Ponchielli |
| 7. SELECTION, "Traviata" | Verdi |
| 8. OVERTURE, "William Tell" | Rossini |
| <hr/> | |
| 9. OVERTURE, "Le Baruffe Chiozzotte" | Sinigaglia |
| 10. SEXTET from "Lucia" | Donizetti |
| 11. SELECTION, "Aida" | Verdi |
| 12. MARCIA REALE | Gabetti |

GUSTAV STRUBE

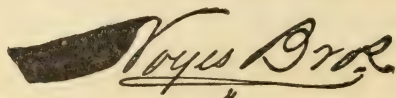
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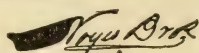


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FRIDAY, MAY 26, 1911

PROGRAMME

- | | | |
|-------|---|--------------|
| 1. | CORONATION MARCH | Meyerbeer |
| 2. | OVERTURE, "Merry Wives of Windsor" | Nicolai |
| 3. | WALTZ, "Girls of Baden" | Komzak |
| 4. | FINALE OF ACT I., "Lohengrin" | Wagner |
| <hr/> | | |
| 5. | SELECTION, "Faust" | Gounod |
| 6. | { a. SOUS LES TILLEULS
(Cello Solo, Mr. KELLER; Clarinet Solo, Mr. MIMART) | Massenet |
| | { b. NOCE VILLAGEOISE | Godard |
| 7. | RIDE OF THE VALKYRIES | Wagner |
| 8. | OVERTURE, "1812"
(Organ, Mr. MARSHALL) | Tschaikowsky |
| <hr/> | | |
| 9. | SELECTION, "Il Trovatore" | Verdi |
| 10. | AASE'S DEATH and ANITRA'S DANCE from Suite "Peer Gynt" | Grieg |
| 11. | WALTZ, "Rain of Gold" | Waldteufel |
| 12. | MARCH, "Boccaccio" | Suppé |

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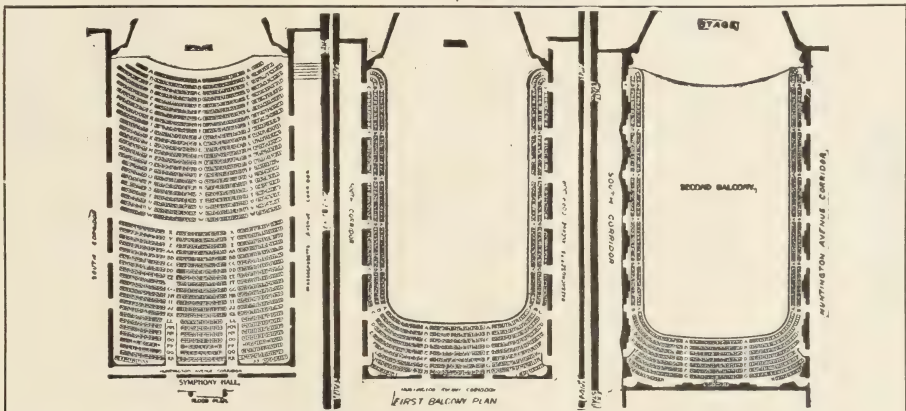


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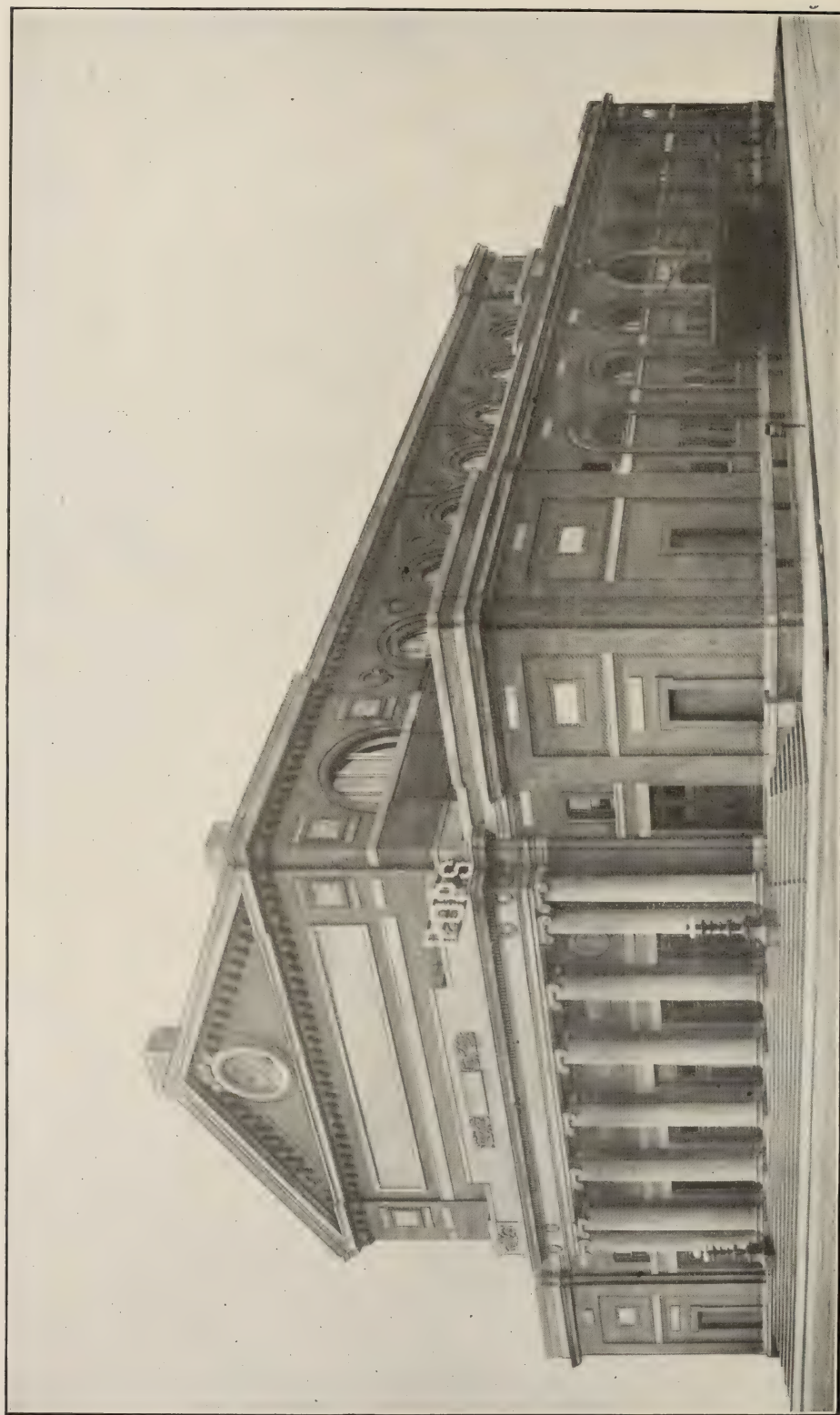
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Boston, Friday, May 19, 1911

Mr. GUSTAV STRUBE
 Conductor

Number 17

FRIDAY, MAY 19, 1911

PROGRAMME

- | | | |
|-------|-------------------------------|------------|
| 1. | MARCH, "Chanticleer" | Strube |
| 2. | OVERTURE, "Si j'étais roi" | Adam |
| 3. | WALTZ, "Près de toi" | Waldteufel |
| 4. | SELECTION, "Les Huguenots" | Meyerbeer |
| <hr/> | | |
| 5. | SELECTION, "La Bohème" | Puccini |
| 6. | MARCHE ÉCOSSAISE (first time) | Debussy |
| 7. | HUNGARIAN RHAPSODY, No. 2 | Liszt |
| 8. | OVERTURE, "Orpheus" | Offenbach |
| <hr/> | | |
| 9. | OVERTURE, "Poet and Peasant" | Suppé |
| 10. | a. INTERMEZZO | Whelpley |
| | b. NADIA | Wachs |
| 11. | SELECTION, "The Arcadians" | Monckton |
| 12. | MARCH, "El Capitan" | Sousa |

WAGNER NIGHT	:	:	:	:	:	:	:	:	:	Monday, May 22
ITALIAN NIGHT	:	:	:	:	:	:	:	:	:	Thursday, May 25
HARVARD NIGHT	:	:	:	:	:	:	:	:	:	Monday, May 29



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SATURDAY, MAY 20, 1911

PROGRAMME

- | | | |
|--|-----------|------------|
| 1. MARCH, "The Comet" | | Strube |
| 2. OVERTURE, "La Gazza Ladra" | | Rossini |
| 3. WALTZ, "Wine, Women, and Song" | | Strauss |
| 4. SELECTION, "Mlle. Modiste" | | Herbert |
| <hr/> | | |
| 5. SELECTION, "Carmen" | | Bizet |
| 6. LARGO | | Handel |
| (Violin, Mr. HOFFMANN; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL) | | |
| 7. BALLET MUSIC, "La Gioconda" | | Ponchielli |
| 8. RIDE OF THE VALKYRIES | | Wagner |
| <hr/> | | |
| 9. SELECTION, "Mme. Sherry" | | Hoshna |
| 10. WALTZ, "Les Patineurs" ("The Skaters") | | Waldteufel |
| 11. AMERICAN FANTASY | | Herbert |
| 12. MARCH, "King Karl" | | Unrath |

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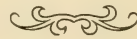
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MONDAY, MAY 22, 1911

WAGNER NIGHT

PROGRAMME

- | | |
|---|---------|
| 1. MARCH from "The Damnation of Faust" | Berlioz |
| 2. OVERTURE, "The Barber of Seville" | Rossini |
| 3. WALTZ, "Du und Du" | Strauss |
| 4. SELECTION from "The Flying Dutchman" | Wagner |

- | | |
|--|--------------------|
| 5. OVERTURE, "Tannhäuser" | } Wagner |
| 6. PRELUDE TO ACT I., "Lohengrin" | |
| 7. TONE PICTURES from "The Valkyrie" | |
| 8. MARCH from "Tannhäuser" | |

(Organ, Mr. MARSHALL)

- | | |
|---|------------|
| 9. INTRODUCTION TO ACT III. and DANCE OF THE APPRENTICES
from "The Mastersingers of Nuremberg" | Wagner |
| 10. BERCEUSE-RÊVERIE (first time) | Sgambati |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCH, "Old Berlin" | Blon |

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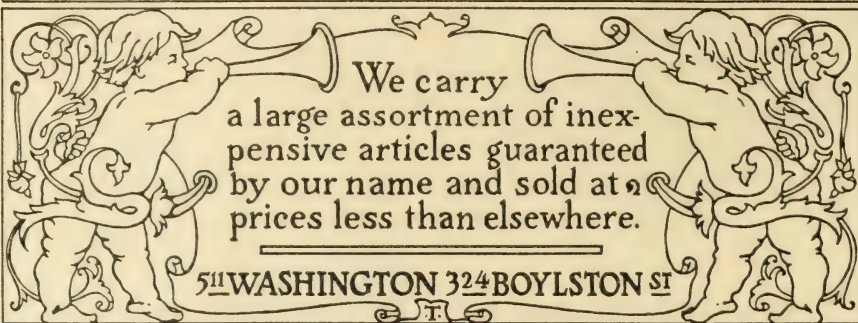
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TUESDAY, MAY 23, 1911

PROGRAMME

- | | | |
|-------|--|------------------------|
| 1. | MARCH, "The Comet" | Strube |
| 2. | OVERTURE, "Phèdre" | Massenet |
| 3. | WALTZ, "Morning Journals" | Strauss |
| 4. | SELECTION, "The Brigands" | Offenbach |
| <hr/> | | |
| 5. | SELECTION from "Samson and Delilah" | Saint-Saëns |
| 6. | BALLET MUSIC from "Faust" | Gounod |
| 7. | ANDACHT FOR VIOLIN, HARP, AND ORGAN
(Messrs. HOFFMANN, SCHUECKER, and MARSHALL) | Johnson |
| 8. | MARCH, DANSE DES MIRLITONS, TRÉPAK, from
"Nut-cracker" Suite | Tschaikowsky |
| <hr/> | | |
| 9. | FÊTE POLONAISE from "Le Roi malgré lui" | Chabrier |
| 10. | { a. THE LITTLE SHEPHERD from "The Children's Corner"
b. GOLLIWOGG'S CAKEWALK | { (first time) Debussy |
| 11. | SELECTION, "Naughty Marietta" | Herbert |
| 12. | MARCH, "Frisch drauf los" | Blon |

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WEDNESDAY, MAY 24, 1911

PROGRAMME

1. MARCH, "Hoch und Deutschmeister" Ertl
 2. OVERTURE, "Raymond" Thomas
 3. SELECTION, "Mikado" Sullivan
 4. WALTZ, "Der Rosenkavalier" R. Strauss
-
5. SELECTION, "Carmen" Bizet
 6. { a. VALSE NOBLE Nedball
 - b. CHANSON D'AMOUR Saar
 7. AMERICANESQUE (first time) Gilbert
 8. OVERTURE, "The Flying Dutchman" Wagner
-
9. MARCHE NUPTIALE Schlesinger
 (Organ, Mr. MARSHALL)
 10. { a. NARCISSUS Nevin
 - b. ZUG DER ZWERGE Grieg
 11. WALTZ, "The Beautiful Blue Danube" Strauss
 12. MARCH, "Gruss in die Ferne" Döring

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Six Songs from On Jhelum River	-	-	-	-	-	2 keys	1.50 Net
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Seven Elizabethan Lyrics	-	-	-	-	-	2 keys	1.50 Net

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THURSDAY, MAY 25, 1911

ITALIAN NIGHT
PROGRAMME

- | | |
|--------------------------------------|-------------|
| 1. MARCH, "Il Bersagliere" | Eilenberg |
| 2. OVERTURE, "L' Italiana in Algeri" | Rossini |
| 3. WALTZ, "Italian Nights" | Tobani |
| 4. SELECTION, "Madame Butterfly" | Puccini |
| <hr/> | |
| 5. SELECTION, "Pagliacci" | Leoncavallo |
| 6. BALLET MUSIC, "La Gioconda" | Ponchielli |
| 7. SELECTION, "Traviata" | Verdi |
| 8. OVERTURE, "William Tell" | Rossini |
| <hr/> | |
| 9. OVERTURE, "Le Baruffe Chiozzotte" | Sinigaglia |
| 10. SEXTET from "Lucia" | Donizetti |
| 11. SELECTION, "Aida" | Verdi |
| 12. MARCIA REALE | Gabetti |

GUSTAV STRUBE

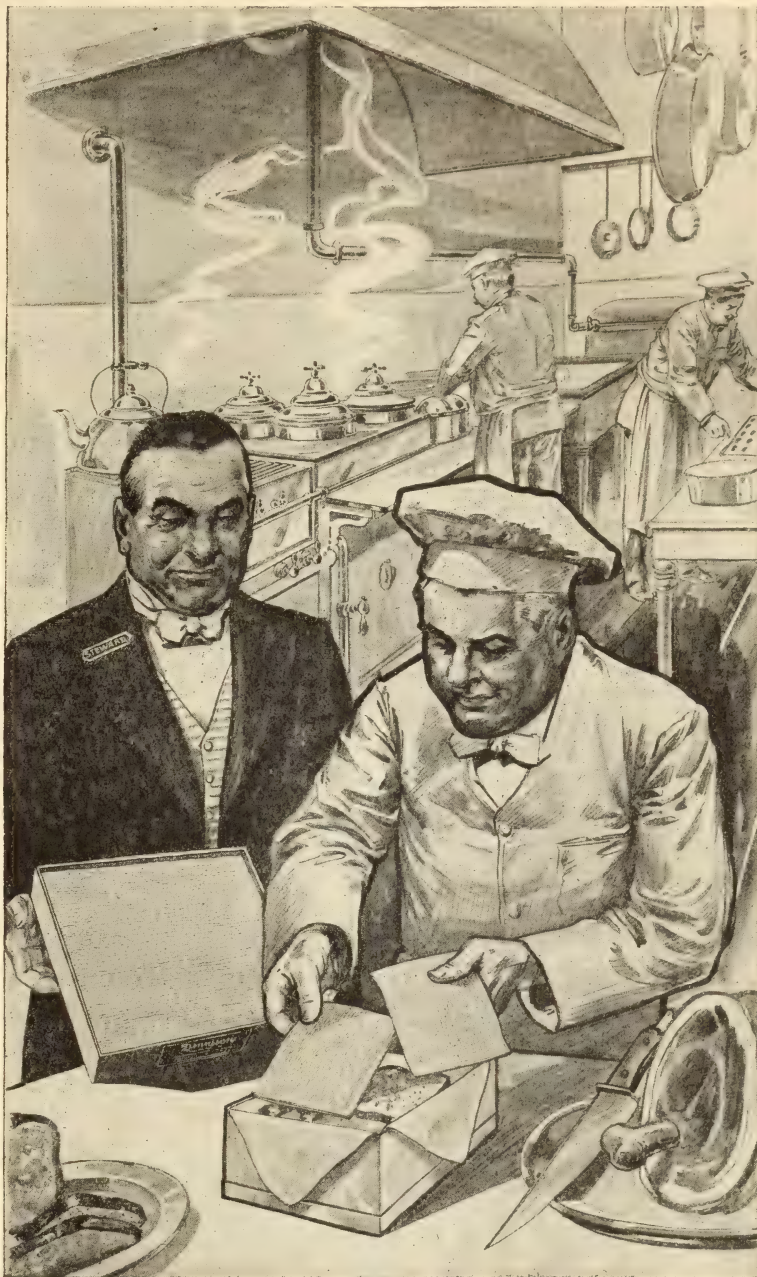
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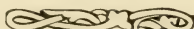
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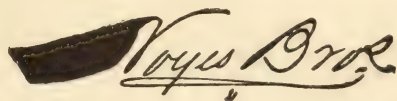
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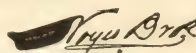


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FRIDAY, MAY 26, 1911

PROGRAMME

- | | | |
|-------|--|--------------|
| 1. | CORONATION MARCH | Meyerbeer |
| 2. | OVERTURE, "Merry Wives of Windsor" | Nicolai |
| 3. | WALTZ, "Girls of Baden" | Komzak |
| 4. | FINALE OF ACT I, "Lohengrin" | Wagner |
| <hr/> | | |
| 5. | SELECTION, "Faust" | Gounod |
| 6. | { a. SOUS LES TILLEULS | Massenet |
| | { b. NOCE VILLAGEOISE | Godard |
| | { ("Cello Solo, Mr. KELLER; Clarinet Solo, Mr. MIMART) | |
| 7. | RIDE OF THE VALKYRIES | Wagner |
| 8. | OVERTURE, "1812" | Tschaikowsky |
| | { (Organ, Mr. MARSHALL) | |
| <hr/> | | |
| 9. | SELECTION, "Il Trovatore" | Verdi |
| 10. | AASE'S DEATH and ANITRA'S DANCE from Suite "Peer Gynt" | Grieg |
| 11. | WALTZ, "Rain of Gold" | Waldteufel |
| 12. | MARCH, "Boccaccio" | Suppé |

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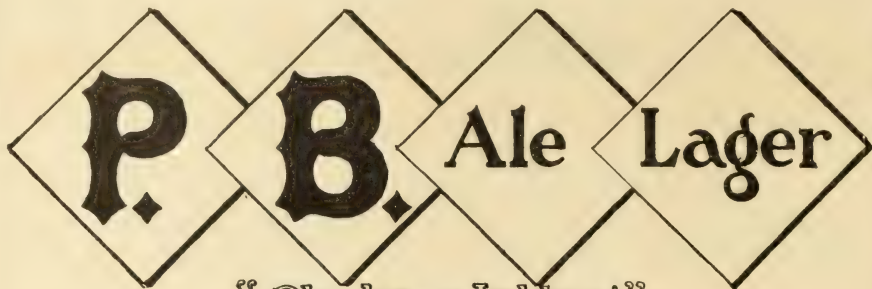
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SATURDAY, MAY 27, 1911

PROGRAMME

- | | | |
|-------|--|------------------|
| 1. | GERMAN MARCH | Strube |
| 2. | OVERTURE, "The Beautiful Galatea" | Suppé |
| 3. | WALTZ, "Violets" | Waldteufel |
| 4. | SELECTION, "Naughty Marietta" | Herbert |
| <hr/> | | |
| 5. | OVERTURE, "Rienzi" | Wagner |
| 6. | AVE MARIA
(Cello, J. KELLER; Harp, H. SCHUECKER; Organ, Mr. MARSHALL) | Schubert |
| 7. | SELECTION, "Rigoletto" | Verdi |
| 8. | HUNGARIAN RHAPSODY, No. 2 | Liszt |
| <hr/> | | |
| 9. | MARCH, "Pomp and Circumstance"
(Organ, Mr. MARSHALL) | Elgar |
| 10. | { a. TO A WILD ROSE
b. DALLIANCE | MacDowell |
| 11. | SELECTION, "The Arcadians" | Strube |
| 12. | MARCH, "Flag of Victory" | Monckton
Blon |



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Mezzo-Soprano in D (" D " " " " F " " ")
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Medium in D . . . (" E on " " " E " " ")
High in F . . . (" G " " " " G above the staff)

A tender little "good night" song, simple in style, but sure to touch an audience by its sweet melody.

OLD FATHER THAMES. By Emerson James 60

3 keys: Low Bass or Deep Contralto in F (Compass F below the staff to B $\flat$ on the staff)
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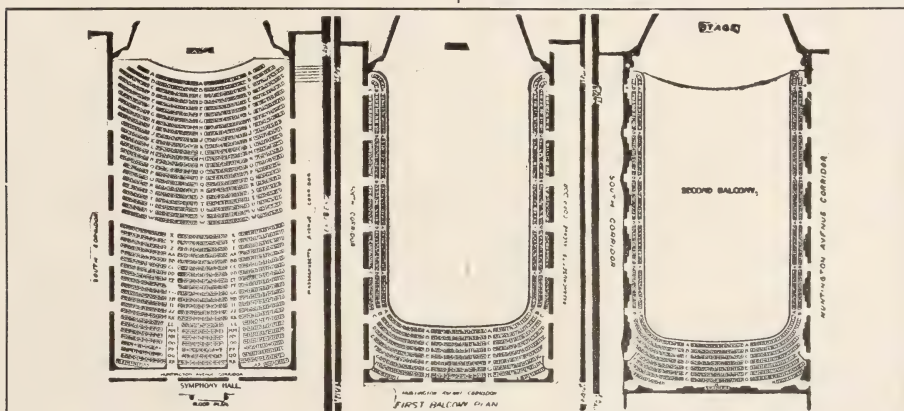


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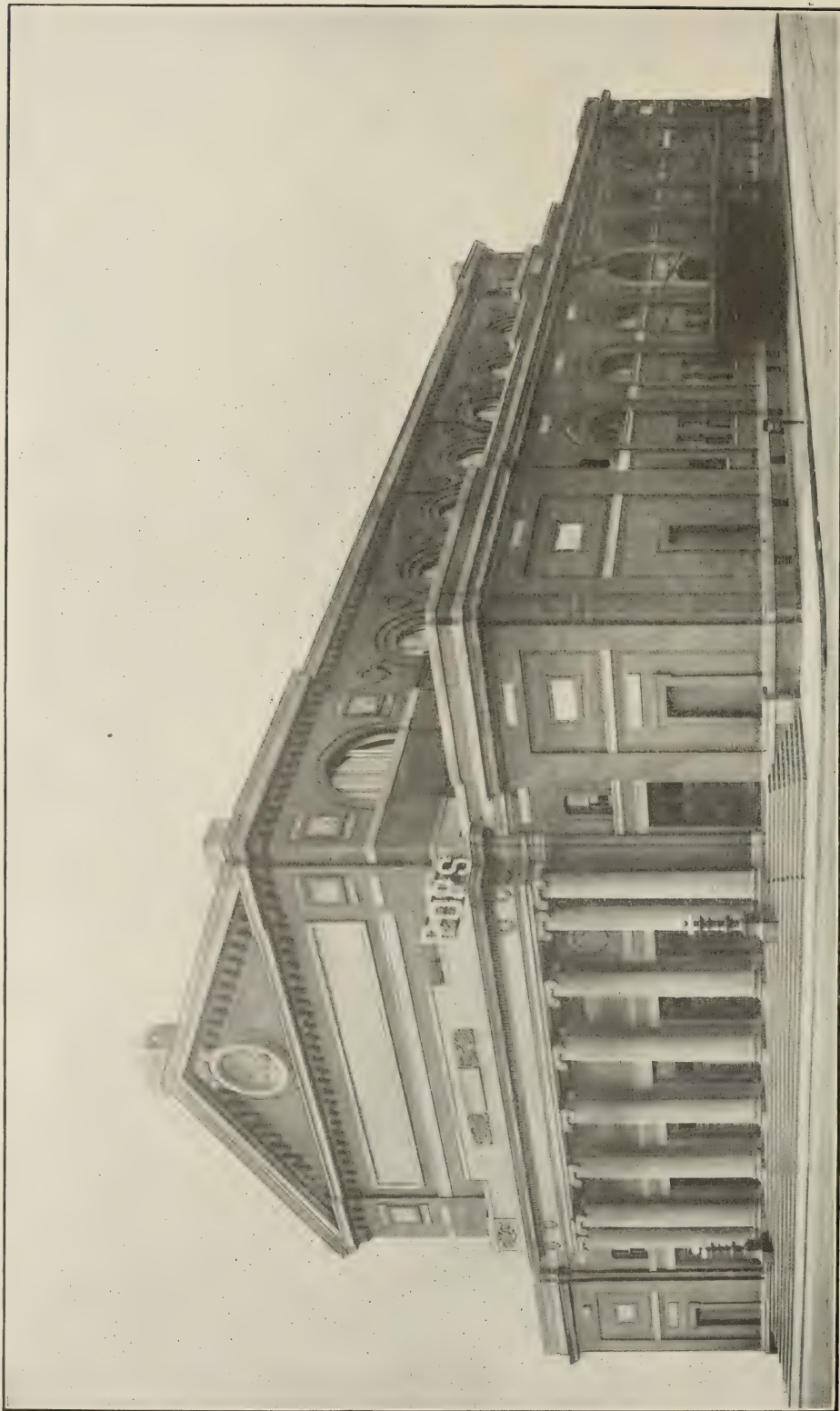
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Boston, Saturday, May 20, 1911

Mr. GUSTAV STRUBE **Number 18**
Conductor

SATURDAY, MAY 20, 1911

PROGRAMME

1. MARCH, "The Comet" Strube
2. OVERTURE, "La Gazza Ladra" Rossini
3. WALTZ, "Wine, Women, and Song" Strauss
4. SELECTION, "Mlle. Modiste" Herbert
5. SELECTION, "Carmen" Bizet
6. LARGO Handel
(Violin, Mr. HOFFMANN; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL)
7. BALLET MUSIC, "La Gioconda" Ponchielli
8. RIDE OF THE VALKYRIES Wagner
9. SELECTION, "Mme. Sherry" Hoshna
10. WALTZ, "Les Patineurs" ("The Skaters") Waldteufel
11. AMERICAN FANTASY Herbert
(Organ, Mr. MARSHALL)
12. MARCH, "King Karl" Unrath

WAGNER NIGHT		Monday, May 22
ITALIAN NIGHT		Thursday, May 25
HARVARD NIGHT		Monday, May 29

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MONDAY, MAY 22, 1911

WAGNER NIGHT

PROGRAMME

- | | |
|---|------------|
| 1. MARCH from "The Damnation of Faust" | Berlioz |
| 2. OVERTURE, "The Barber of Seville" | Rossini |
| 3. WALTZ, "Du und Du" | Strauss |
| 4. SELECTION from "The Flying Dutchman" | Wagner |
| ----- | |
| 5. OVERTURE, "Tannhäuser" | } Wagner |
| 6. PRELUDE TO ACT I., "Lohengrin" | |
| 7. TONE PICTURES from "The Valkyrie" | |
| 8. MARCH from "Tannhäuser" | |
| (Organ, Mr. MARSHALL) | |
| ----- | |
| 9. INTRODUCTION TO ACT III. and DANCE OF THE APPRENTICES
from "The Mastersingers of Nuremberg" | Wagner |
| 10. BERCEUSE-RÊVERIE (first time) | Sgambati |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCH, "Old Berlin" | Blon |

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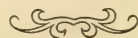
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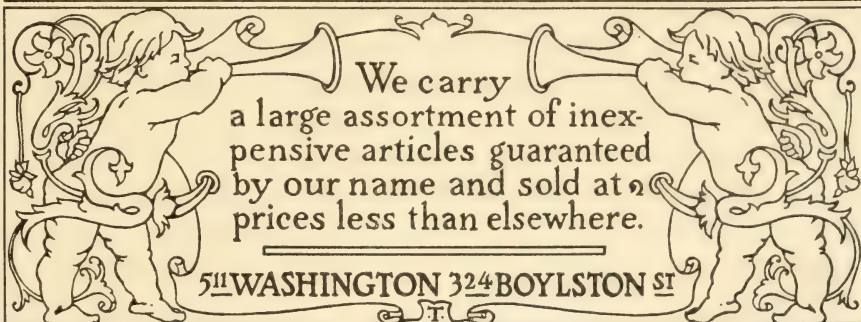


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TUESDAY, MAY 23, 1911

PROGRAMME

1. MARCH, "The Comet" Strube
 2. OVERTURE, "Phèdre" Massenet
 3. WALTZ, "Morning Journals" Strauss
 4. SELECTION, "The Brigands" Offenbach
-
5. SELECTION from "Samson and Delilah" Saint-Saëns
 6. BALLET MUSIC from "Faust" Gounod
 7. ANDACHT FOR VIOLIN, HARP, AND ORGAN Johnson
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 8. MARCH, DANSE DES MIRLITONS, TRÉPAK, from
"Nut-cracker" Suite Tschaikowsky
-
9. FÊTE POLONAISE from "Le Roi malgré lui" Chabrier
 10. { a. THE LITTLE SHEPHERD from "The Children's Corner" } (first time) Debussy
 b. GOLLIWOGG'S CAKEWALK
 11. SELECTION, "Naughty Marietta" Herbert
 12. MARCH, "Frisch drauf los" Blon

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WEDNESDAY, MAY 24, 1911

PROGRAMME

1. MARCH, "Hoch und Deutschmeister"	Ertl
2. OVERTURE, "Raymond"	Thomas
3. SELECTION, "Mikado"	Sullivan
4. WALTZ, "Der Rosenkavalier"	R. Strauss
5. SELECTION, "Carmen"	Bizet
6. { a. VALSE NOBLE	Nedball
b. CHANSON D'AMOUR	Saar
7. AMERICANESQUE (first time)	Gilbert
8. OVERTURE, "The Flying Dutchman"	Wagner
9. MARCHE NUPTIALE	Schlesinger
(Organ, Mr. MARSHALL)	
10. { a. NARCISSUS	Nevin
b. ZUG DER ZWERGE	Grieg
11. WALTZ, "The Beautiful Blue Danube"	Strauss
12. MARCH, "Gruss in die Ferne"	Döring

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ITALIAN NIGHT PROGRAMME

1. MARCH, "Il Bersagliere" Eilenberg
 2. OVERTURE, "L' Italiana in Algeri" Rossini
 3. WALTZ, "Italian Nights" Tobani
 4. SELECTION, "Madame Butterfly" Puccini
-
5. SELECTION, "Pagliacci" Leoncavallo
 6. BALLET MUSIC, "La Gioconda" Ponchielli
 7. SELECTION, "Traviata" Verdi
 8. OVERTURE, "William Tell" Rossini
-
9. OVERTURE, "Le Baruffe Chiozzotte" Sinigaglia
 10. SEXTET from "Lucia" Donizetti
 11. SELECTION, "Aida" Verdi
 12. MARCIA REALE Gabetti

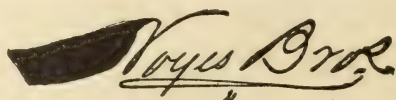
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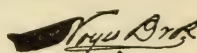


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FRIDAY, MAY 26, 1911

PROGRAMME

- | | | |
|-------|--|--------------|
| 1. | CORONATION MARCH | Meyerbeer |
| 2. | OVERTURE, "Merry Wives of Windsor" | Nicolai |
| 3. | WALTZ, "Girls of Baden" | Komzak |
| 4. | FINALE OF ACT I, "Lohengrin" | Wagner |
| <hr/> | | |
| 5. | SELECTION, "Faust" | Gounod |
| 6. | { a. SOUS LES TILLEULS | Massenet |
| | { b. NOCE VILLAGEOISE | Godard |
| 7. | RIDE OF THE VALKYRIES | Wagner |
| 8. | OVERTURE, "1812" | Tschaikowsky |
| | (Organ, Mr. MARSHALL) | |
| <hr/> | | |
| 9. | SELECTION, "Il Trovatore" | Verdi |
| 10. | AASE'S DEATH and ANITRA'S DANCE from Suite "Peer Gynt" | Grieg |
| 11. | WALTZ, "Rain of Gold" | Waldteufel |
| 12. | MARCH, "Boccaccio" | Suppé |

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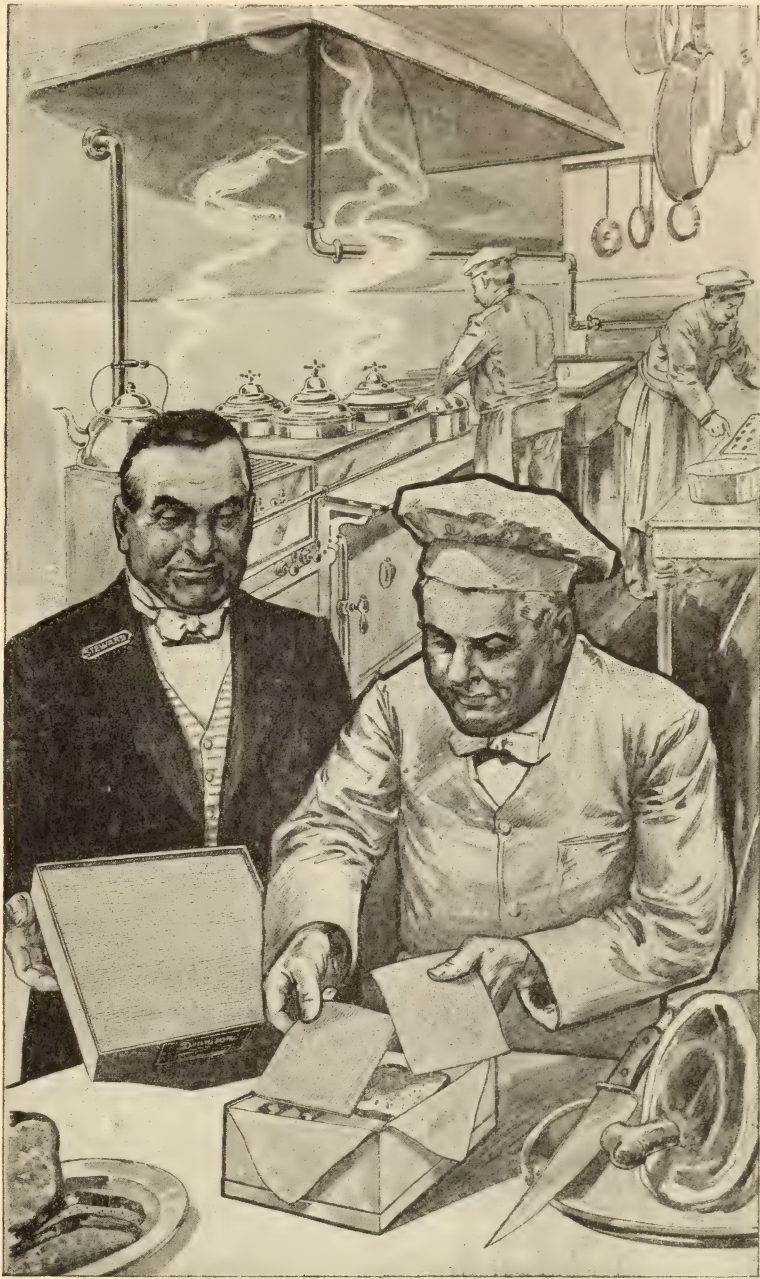
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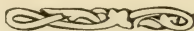
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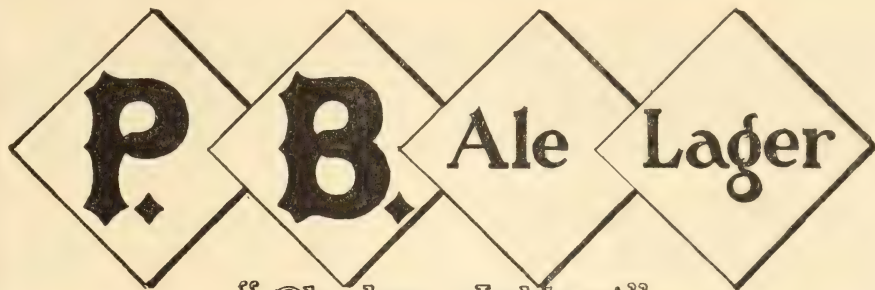
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SATURDAY, MAY 27, 1911

PROGRAMME

- | | | |
|-------|---|------------|
| 1. | GERMAN MARCH | Strube |
| 2. | OVERTURE, "The Beautiful Galatea" | Suppé |
| 3. | WALTZ, "Violets" | Waldteufel |
| 4. | SELECTION, "Naughty Marietta" | Herbert |
| <hr/> | | |
| 5. | OVERTURE, "Rienzi" | Wagner |
| 6. | AVE MARIA | Schubert |
| | (Cello, J. KELLER; Harp, H. SCHUECKER; Organ, Mr. MARSHALL) | |
| 7. | SELECTION, "Rigoletto" | Verdi |
| 8. | HUNGARIAN RHAPSODY, No. 2 | Liszt |
| <hr/> | | |
| 9. | MARCH, "Pomp and Circumstance" | Elgar |
| | (Organ, Mr. MARSHALL) | |
| 10. | { a. TO A WILD ROSE | MacDowell |
| | { b. DALLIANCE | Strube |
| 11. | SELECTION, "The Arcadians" | Monckton |
| 12. | MARCH, "Flag of Victory" | Blon |



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Mezzo-Soprano in D (" D " " " " F " " ")
Soprano or Tenor in E $\flat$ (" E $\flat$ on " " " G above the staff)

A concert ballad of unusual musical beauty, in which a singer can display the power and quality of his voice.

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Medium in D . . . (" E on " " " E " " ")
High in F . . . (" G " " " " G above the staff)

A tender little "good night" song, simple in style, but sure to touch an audience by its sweet melody.

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Bass or Contralto in G . . . (" G " " " " C on the staff)
Baritone or Mezzo in B $\flat$. . . (" B $\flat$ " " " " E $\flat$ on the staff)

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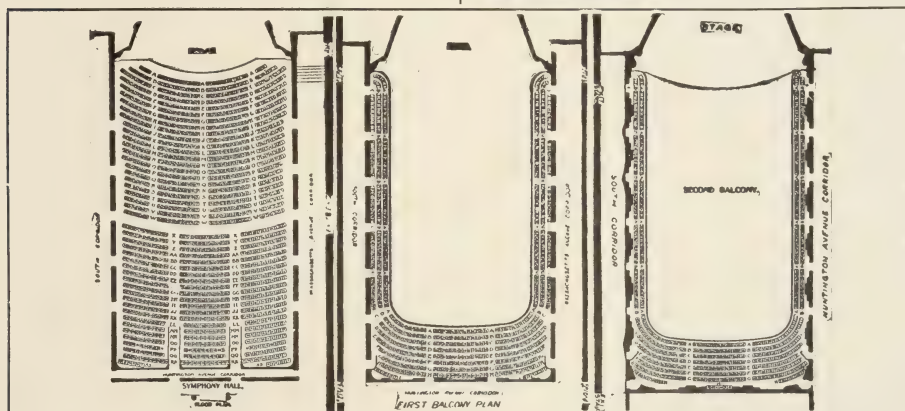


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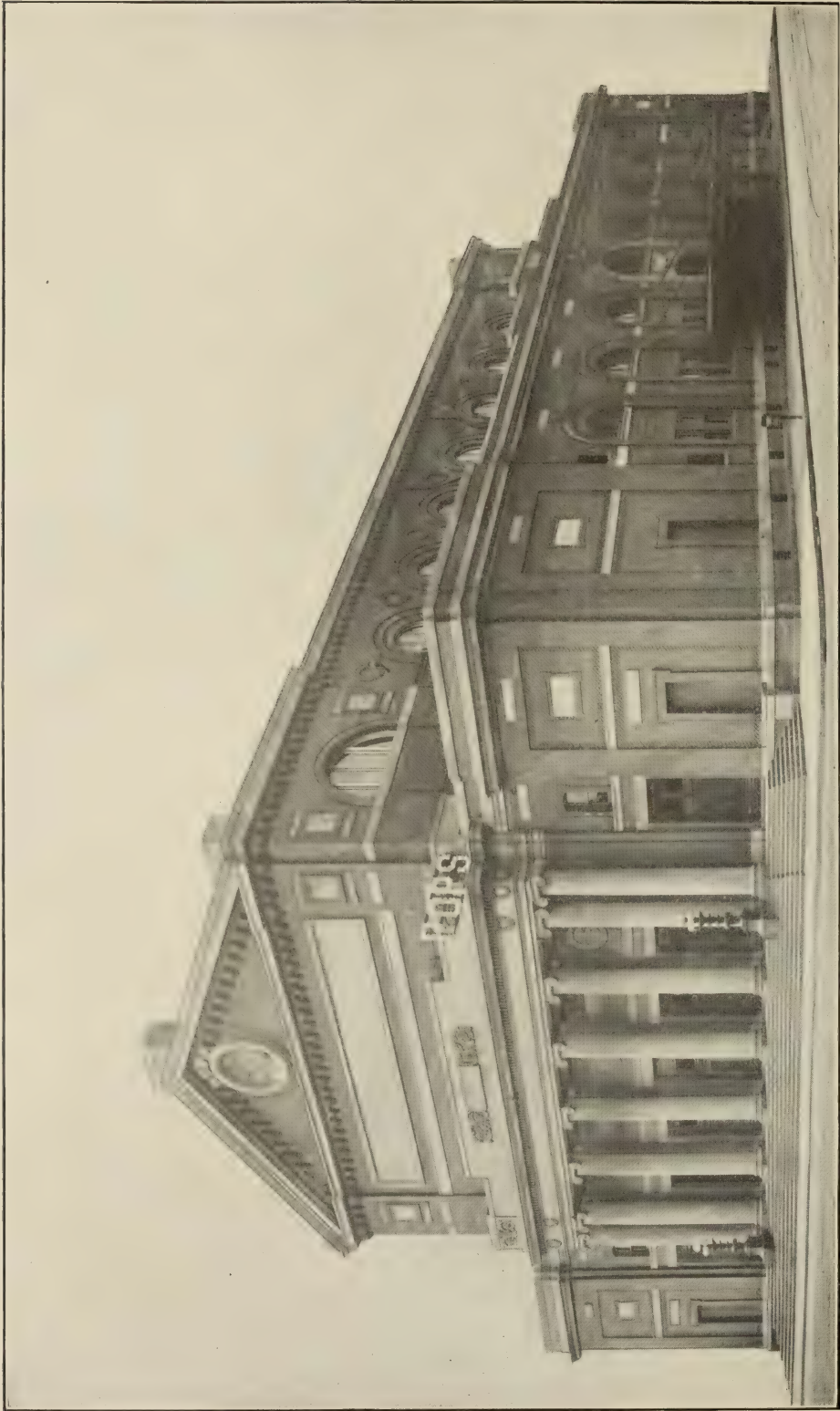
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Boston, Monday, May 22, 1911

Mr. GUSTAV STRUBE Number 19
Conductor

MONDAY, MAY 22, 1911 WAGNER NIGHT PROGRAMME

- | | |
|---|------------|
| 1. MARCH from "The Damnation of Faust" | Berlioz |
| 2. OVERTURE, "The Barber of Seville" | Rossini |
| 3. WALTZ, "Du und Du" | Strauss |
| 4. SELECTION from "The Flying Dutchman" | Wagner |
| 5. OVERTURE, "Tannhäuser" | } Wagner |
| 6. PRELUDE TO ACT I., "Lohengrin" | |
| 7. TONE PICTURES from "The Valkyrie" | |
| 8. MARCH from "Tannhäuser" | |
| (Organ, Mr. MARSHALL) | |
| 9. INTRODUCTION TO ACT III. and DANCE OF THE APPRENTICES
from "The Mastersingers of Nuremberg" | Wagner |
| 10. BERCEUSE-RÉVERIE (first time) | Sgambati |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCH, "Old Berlin" | Blon |

ITALIAN NIGHT : : : : : Thursday, May 25
HARVARD NIGHT : : : : : Monday, May 29

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Conductor of the "Pops"

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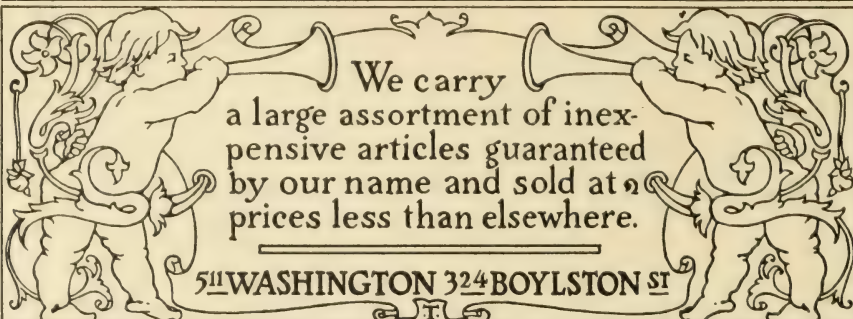
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TUESDAY, MAY 23, 1911

PROGRAMME

- | | |
|--|--------------|
| 1. MARCH, "The Comet" | Strube |
| 2. OVERTURE, "Phèdre" | Massenet |
| 3. WALTZ, "Morning Journals" | Strauss |
| 4. SELECTION, "The Brigands" | Offenbach |
| <hr/> | |
| 5. SELECTION from "Samson and Delilah" | Saint-Saëns |
| 6. BALLET MUSIC from "Faust" | Gounod |
| 7. ANDACHT FOR VIOLIN, HARP, AND ORGAN | Johnson |
| (Messrs. HOFFMANN, SCHUECKER, and MARSHALL) | |
| 8. MARCH, DANSE DES MIRLITONS, TRÉPAK, from
"Nut-cracker" Suite | Tschaikowsky |
| <hr/> | |
| 9. FÊTE POLONAISE from "Le Roi malgré lui" | Chabrier |
| 10. { a. THE LITTLE SHEPHERD from "The Children's Corner" } (first time) | Debussy |
| b. GOLLIWOGG'S CAKEWALK | |
| 11. SELECTION, "Naughty Marietta" | Herbert |
| 12. MARCH, "Frisch drauf los" | Blon |

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WEDNESDAY, MAY 24, 1911

PROGRAMME

- | | |
|--|--------------|
| 1. MARCH, "Hoch und Deutschmeister" | Ertl |
| 2. OVERTURE, "Raymond" | Thomas |
| 3. SELECTION, "Mikado" | Sullivan |
| 4. WALTZ, "Der Rosenkavalier" | R. Strauss |
| <hr/> | |
| 5. SELECTION, "Carmen" | Bizet |
| 6. { a. VALSE NOBLE | Nedball |
| b. CHANSON D'AMOUR | Saar |
| 7. AMERICANESQUE (first time) | Gilbert |
| 8. OVERTURE, "The Flying Dutchman" | Wagner |
| <hr/> | |
| 9. MARCHE NUPTIALE | Schlesinger |
| (Organ, Mr. MARSHALL) | |
| 10. SERENADE (first time) | Rachmaninoff |
| 11. WALTZ, "The Beautiful Blue Danube" | Strauss |
| 12. MARCH, "Gruss in die Ferne" | Döring |

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THURSDAY, MAY 25, 1911

ITALIAN NIGHT PROGRAMME

1. MARCH, "Il Bersagliere" Eilenberg
 2. OVERTURE, "L' Italiana in Algeri" Rossini
 3. WALTZ, "Italian Nights" Tobani
 4. SELECTION, "Madame Butterfly" Puccini
-
5. SELECTION, "Pagliacci" Leoncavallo
 6. BALLET MUSIC, "La Gioconda" Ponchielli
 7. SELECTION, "Traviata" Verdi
 8. OVERTURE, "William Tell" Rossini
-
9. OVERTURE, "Le Baruffe Chiozzotte" Sinigaglia
 10. SEXTET from "Lucia" Donizetti
 11. SELECTION, "Aida" Verdi
 12. MARCIA REALE Gabetti

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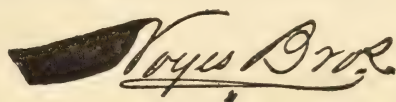
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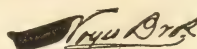


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FRIDAY, MAY 26, 1911

PROGRAMME

- | | | |
|-------|--|--------------|
| 1. | CORONATION MARCH | Meyerbeer |
| 2. | OVERTURE, "Merry Wives of Windsor" | Nicolai |
| 3. | WALTZ, "Girls of Baden" | Komzak |
| 4. | FINALE OF ACT I., "Lohengrin" | Wagner |
| <hr/> | | |
| 5. | SELECTION, "Faust" | Gounod |
| 6. | { a. SOUS LES TILLEULS | Massenet |
| | ('Cello Solo, Mr. KELLER; Clarinet Solo, Mr. MIMART) | |
| | { b. NOCE VILLAGEOISE | Godard |
| 7. | RIDE OF THE VALKYRIES | Wagner |
| 8. | OVERTURE, "1812" | Tschaikowsky |
| | (Organ, Mr. MARSHALL) | |
| <hr/> | | |
| 9. | SELECTION, "Il Trovatore" | Verdi |
| 10. | AASE'S DEATH and ANITRA'S DANCE from Suite "Peer Gynt" | Grieg |
| 11. | WALTZ, "Rain of Gold" | Waldteufel |
| 12. | MARCH, "Boccaccio" | Suppé |

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MALTY AND HOPPY

SATURDAY, MAY 27, 1911

PROGRAMME

- | | |
|---|------------|
| 1. GERMAN MARCH | Strube |
| 2. OVERTURE, "The Beautiful Galatea" | Suppé |
| 3. WALTZ, "Violets" | Waldteufel |
| 4. SELECTION, "Naughty Marietta" | Herbert |
| <hr/> | |
| 5. OVERTURE, "Rienzi" | Wagner |
| 6. AVE MARIA | Schubert |
| (Cello, J. KELLER; Harp, H. SCHUECKER; Organ, Mr. MARSHALL) | |
| 7. SELECTION, "Rigoletto" | Verdi |
| 8. HUNGARIAN RHAPSODY, No. 2 | Liszt |
| <hr/> | |
| 9. MARCH, "Pomp and Circumstance" | Elgar |
| (Organ, Mr. MARSHALL) | |
| 10. { a. TO A WILD ROSE | MacDowell |
| b. DALLIANCE | Strube |
| 11. SELECTION, "The Arcadians" | Monckton |
| 12. MARCH, "Flag of Victory" | Blon |

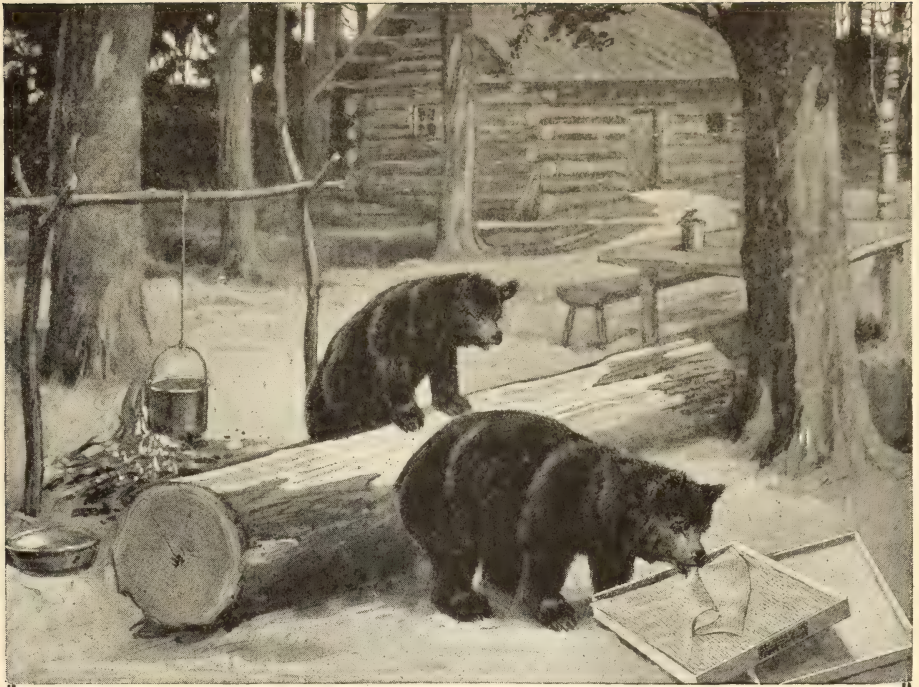


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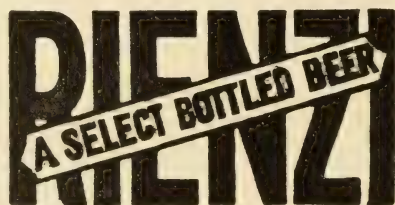
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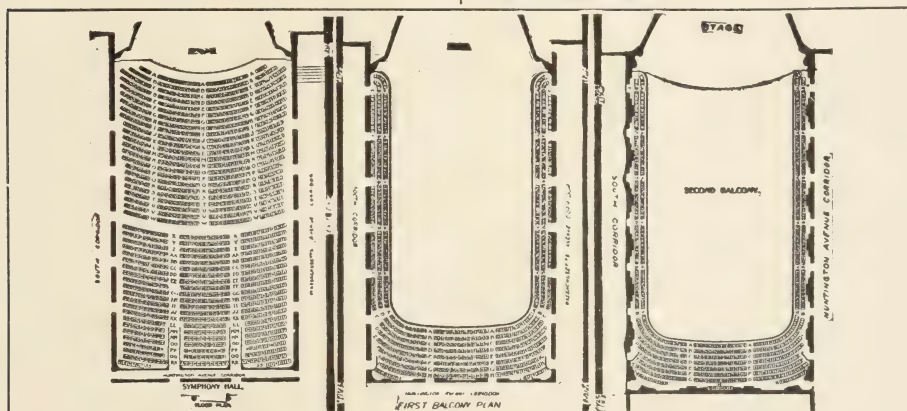


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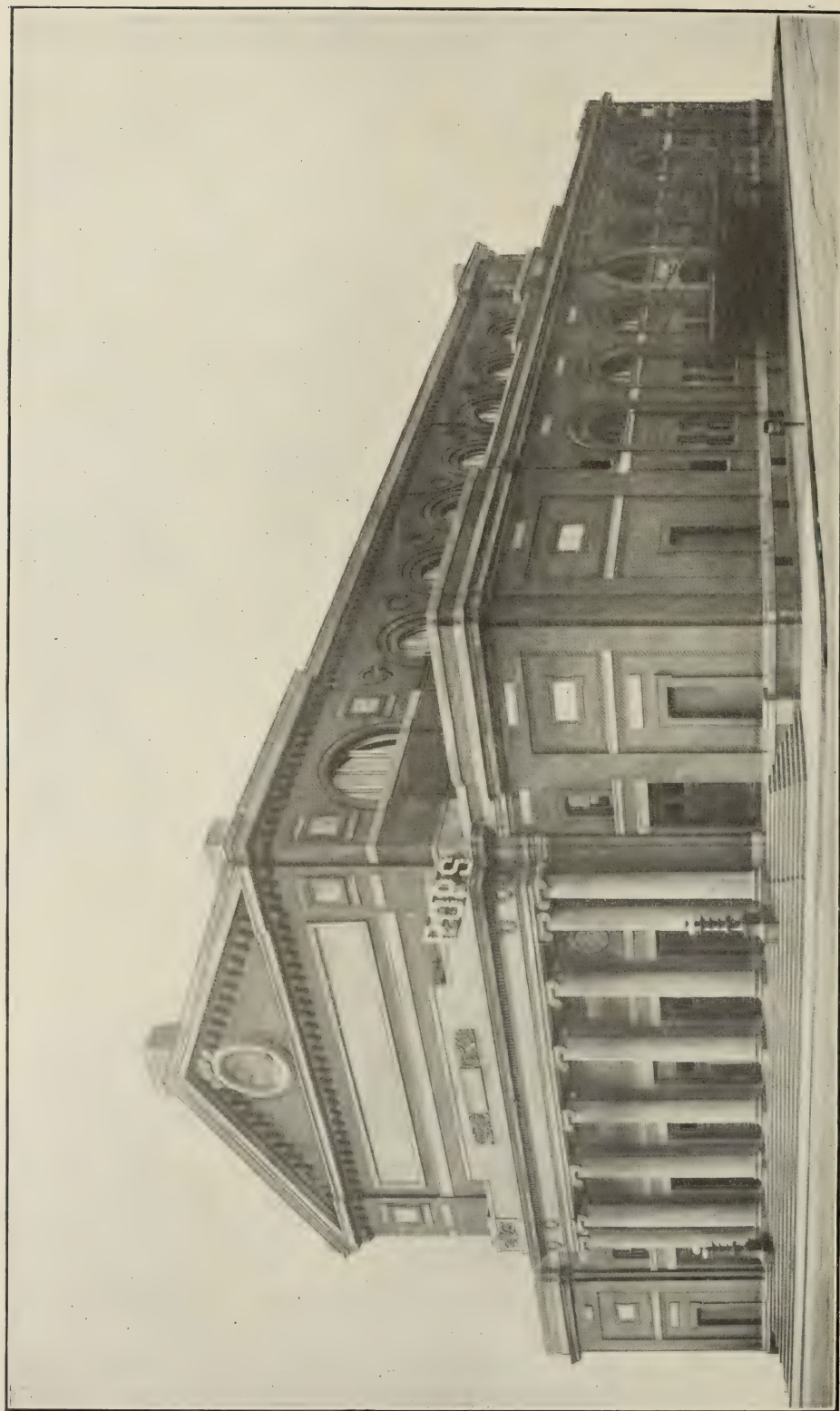
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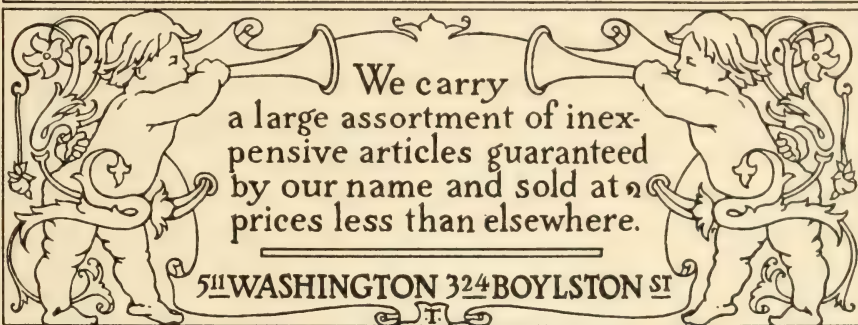
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Boston, Tuesday, May 23, 1911

Mr. GUSTAV STRUBE
Conductor

Number 20

TUESDAY, MAY 23, 1911 PROGRAMME

- | | |
|--|----------------------|
| 1. MARCH, "The Comet" | Strube |
| 2. OVERTURE, "Phèdre" | Massenet |
| 3. WALTZ, "Morning Journals" | Strauss |
| 4. SELECTION, "The Brigands" | Offenbach |
| | |
| 5. SELECTION from "Samson and Delilah" | Saint-Saëns |
| 6. BALLET MUSIC from "Faust" | Gounod |
| 7. ANDACHT FOR VIOLIN, HARP, AND ORGAN | Johnson |
| (Messrs. HOFFMANN, SCHUECKER, and MARSHALL) | |
| 8. MARCH, DANSE DES MIRLITONS, TRÉPAK, from
"Nut-cracker" Suite | Tschaikowsky |
| | |
| 9. FÊTE POLONAISE from "Le Roi malgré lui" | Chabrier |
| 10. { a. THE LITTLE SHEPHERD from "The Children's Corner" } | (first time) Debussy |
| b. GOLLIWOGG'S CAKEWALK | |
| 11. SELECTION, "Naughty Marietta" | Herbert |
| 12. MARCH, "Frisch drauf los" | Blon |

ITALIAN NIGHT

HARVARD NIGHT

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Monday, May 29

Wednesday, May 31

Thursday, June 1

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WEDNESDAY, MAY 24, 1911

PROGRAMME

1. MARCH, "Hoch und Deutschmeister"	Ertl
2. OVERTURE, "Raymond"	Thomas
3. SELECTION, "Mikado"	Sullivan
4. WALTZ, "Der Rosenkavalier"	R. Strauss
5. SELECTION, "Carmen"	Bizet
6. { a. VALSE NOBLE	Nedball
{ b. CHANSON D'AMOUR	Saar
7. AMERICANESQUE (first time)	Gilbert
8. OVERTURE, "The Flying Dutchman"	Wagner
9. MARCHE NUPTIALE	Schlesinger
(Organ, Mr. MARSHALL)	
10. SERENADE (first time)	Rachmaninoff
11. WALTZ, "The Beautiful Blue Danube"	Strauss
12. MARCH, "Gruss in die Ferne"	Döring

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ITALIAN NIGHT PROGRAMME

1. MARCH, "Il Bersagliere" Eilenberg
 2. OVERTURE, "L' Italiana in Algeri" Rossini
 3. WALTZ, "Italian Nights" Tobani
 4. SELECTION, "Madame Butterfly" Puccini
-
5. SELECTION, "Pagliacci" Leoncavallo
 6. BALLET MUSIC, "La Gioconda" Ponchielli
 7. SELECTION, "Traviata" Verdi
 8. OVERTURE, "William Tell" Rossini
-
9. OVERTURE, "Le Baruffe Chiozzotte" Sinigaglia
 10. SEXTET from "Lucia" Donizetti
 11. SELECTION, "Aïda" Verdi
 12. MARCIA REALE Gabetti

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Conductor of the "Pops"

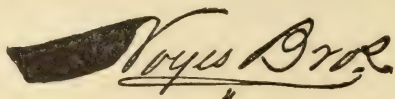
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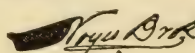


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FRIDAY, MAY 26, 1911

PROGRAMME

- | | | |
|-------|--|--------------|
| 1. | CORONATION MARCH | Meyerbeer |
| 2. | OVERTURE, "Merry Wives of Windsor" | Nicolai |
| 3. | WALTZ, "Girls of Baden" | Komzak |
| 4. | FINALE OF ACT I, "Lohengrin" | Wagner |
| <hr/> | | |
| 5. | SELECTION, "Faust" | Gounod |
| 6. | { a. SOUS LES TILLEULS | Massenet |
| | ("Cello Solo, Mr. KELLER; Clarinet Solo, Mr. MIMART) | |
| | { b. NOCE VILLAGEOISE | Godard |
| 7. | RIDE OF THE VALKYRIES | Wagner |
| 8. | OVERTURE, "1812" | Tschaikowsky |
| | (Organ, Mr. MARSHALL) | |
| <hr/> | | |
| 9. | SELECTION, "Il Trovatore" | Verdi |
| 10. | AASE'S DEATH and ANITRA'S DANCE from Suite "Peer Gynt" | Grieg |
| 11. | WALTZ, "Rain of Gold" | Waldteufel |
| 12. | MARCH, "Boccaccio" | Suppé |

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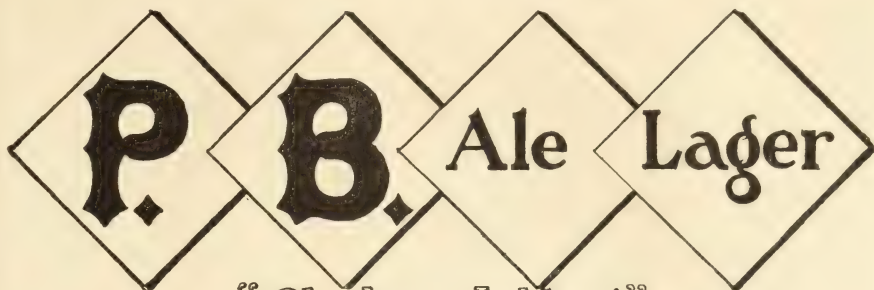
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SATURDAY, MAY 27, 1911

PROGRAMME

- | | | |
|-------|--|------------|
| 1. | GERMAN MARCH | Strube |
| 2. | OVERTURE, "The Beautiful Galatea" | Suppé |
| 3. | WALTZ, "Violets" | Waldteufel |
| 4. | SELECTION, "Naughty Marietta" | Herbert |
| <hr/> | | |
| 5. | OVERTURE, "Rienzi" | Wagner |
| 6. | AVE MARIA
(Cello, J. KELLER; Harp, H. SCHUECKER; Organ, Mr. MARSHALL) | Schubert |
| 7. | SELECTION, "Rigoletto" | Verdi |
| 8. | HUNGARIAN RHAPSODY, No. 2 | Liszt |
| <hr/> | | |
| 9. | MARCH, "Pomp and Circumstance"
(Organ, Mr. MARSHALL) | Elgar |
| 10. | { a. TO A WILD ROSE | MacDowell |
| | { b. DALLIANCE | Strube |
| 11. | SELECTION, "The Arcadians" | Monckton |
| 12. | MARCH, "Flag of Victory" | Blon |



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MONDAY, MAY 29, 1911

HARVARD NIGHT

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TUESDAY, MAY 30, 1911

PROGRAMME

- | | | |
|-------|---|-------------|
| 1. | MARCH, "Merry Soldiers" | Sabathil |
| 2. | OVERTURE, "Zampa" | Herold |
| 3. | SELECTION, "Cavalleria Rusticana" | Mascagni |
| 4. | VALE VALESCA | Chase |
| <hr/> | | |
| 5. | SELECTION, "Pagliacci" | Leoncavallo |
| 6. | { a. ROMANCE SANS PAROLES | Guilmant |
| | { b. VALE BRILLANTE | Chopin |
| | (Flute Solo, Mr. BROOKE) | |
| 7. | PRELUDE to "The Mastersingers of Nuremberg" | Wagner |
| 8. | FINLANDIA | Sibelius |
| <hr/> | | |
| 9. | MARCH from "Tannhäuser" | Wagner |
| | (Organ, Mr. MARSHALL) | |
| 10. | { a. LA COLOMBE | Gounod |
| | { b. THE LITTLE LEAD SOLDIERS | Pièrné |
| 11. | SELECTION, "Mlle. Modiste" | Herbert |
| 12. | MARCH, "The Gladiator" | Fucick |

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WEDNESDAY, MAY 31, 1911

Mr. STRUBE'S FAREWELL

PROGRAMME

- | | | |
|-------|--------------------------------|-----------|
| 1. | MARCH, "The Comet" | Strube |
| 2. | OVERTURE, "The Bronze Horse" | Auber |
| 3. | WALTZ, "Girls of Baden" | Komzak |
| 4. | SELECTION, "Aida" | Verdi |
| <hr/> | | |
| 5. | OVERTURE, "Mignon" | Thomas |
| 6. | PRELUDE TO ACT I., "Lohengrin" | Wagner |
| 7. | ENTRÉE TRIOMPHALE DES BOYARDS | Halvorsen |
| 8. | OVERTURE, "Tannhäuser" | Wagner |
| <hr/> | | |
| 9. | OVERTURE, "Si j'étais roi" | Adam |
| 10. | { a. TRÄUMEREI | Schumann |
| | { b. INTERMEZZO | Szalit |
| 11. | SELECTION, "Madame Sherry" | Hoshna |
| 12. | MARCH, "King Karl" | Unrath |

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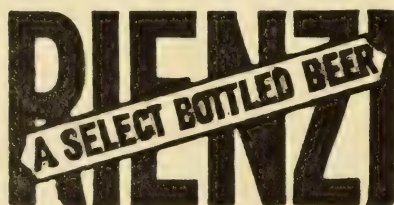
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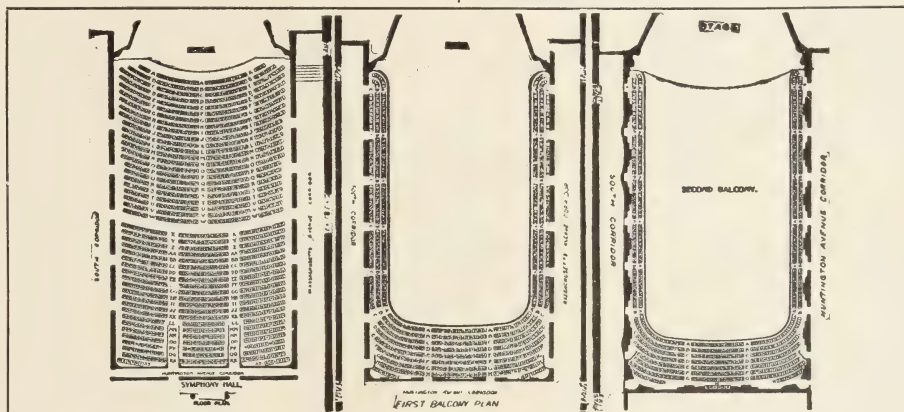


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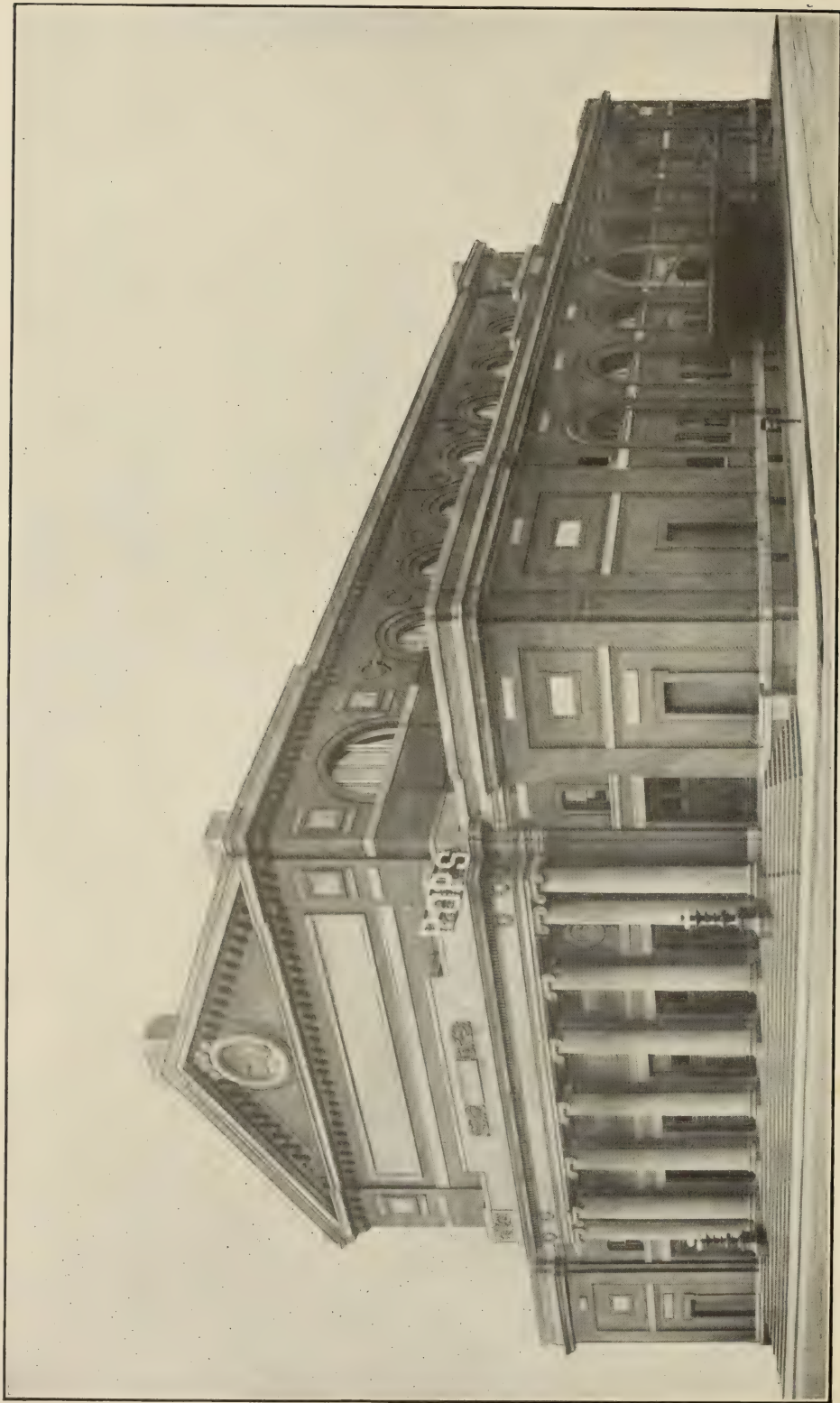
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Boston, Wednesday, May 24, 1911 **Mr. GUSTAV STRUBE** **Number 21**
Conductor

WEDNESDAY, MAY 24, 1911

PROGRAMME

1. MARCH, "Hoch und Deutschmeister"	Ertl
2. OVERTURE, "Raymond"	Thomas
3. SELECTION, "Mikado"	Sullivan
4. WALTZ, "Der Rosenkavalier"	R. Strauss
5. SELECTION, "Carmen"	Bizet
6. { a. VALSE NOBLE	Nedball
{ b. CHANSON D'AMOUR	Saar
7. AMERICANESQUE (first time)	Gilbert
8. OVERTURE, "The Flying Dutchman"	Wagner
9. MARCHE NUPTIALE	Schlesinger
(Organ, Mr. MARSHALL)	
10. SERENADE (first time)	Rachmaninoff
11. WALTZ, "The Beautiful Blue Danube"	Strauss
12. MARCH, "Gruss in die Ferne"	Döring

ITALIAN NIGHT	Thursday, May 25
HARVARD NIGHT	Monday, May 29
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FIRST APPEARANCE OF CONDUCTOR A. MAQUARRE	Thursday, June 1

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THURSDAY, MAY 25, 1911

ITALIAN NIGHT PROGRAMME

- | | |
|--------------------------------------|-------------|
| 1. MARCH, "Il Bersagliere" | Eilenberg |
| 2. OVERTURE, "L' Italiana in Algeri" | Rossini |
| 3. WALTZ, "Italian Nights" | Tobani |
| 4. SELECTION, "Madame Butterfly" | Puccini |
| <hr/> | |
| 5. SELECTION, "Pagliacci" | Leoncavallo |
| 6. BALLET MUSIC, "La Gioconda" | Ponchielli |
| 7. SELECTION, "Traviata" | Verdi |
| 8. OVERTURE, "William Tell" | Rossini |
| <hr/> | |
| 9. OVERTURE, "Le Baruffe Chiozzotte" | Sinigaglia |
| 10. SEXTET from "Lucia" | Donizetti |
| 11. SELECTION, "Aïda" | Verdi |
| 12. MARCIA REALE | Gabetti |

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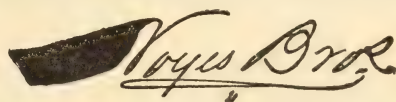
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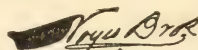


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FRIDAY, MAY 26, 1911

PROGRAMME

- | | | |
|-------|--|--------------|
| 1. | CORONATION MARCH | Meyerbeer |
| 2. | OVERTURE, "Merry Wives of Windsor" | Nicolai |
| 3. | WALTZ, "Girls of Baden" | Komzak |
| 4. | FINALE OF ACT I, "Lohengrin" | Wagner |
| <hr/> | | |
| 5. | SELECTION, "Faust" | Gounod |
| 6. | { a. SOUS LES TILLEULS | Massenet |
| | ("Cello Solo, Mr. KELLER; Clarinet Solo, Mr. MIMART) | |
| | { b. NOCE VILLAGEOISE | Godard |
| 7. | RIDE OF THE VALKYRIES | Wagner |
| 8. | OVERTURE, "1812" | Tschaikowsky |
| | (Organ, Mr. MARSHALL) | |
| <hr/> | | |
| 9. | SELECTION, "Il Trovatore" | Verdi |
| 10. | AASE'S DEATH and ANITRA'S DANCE from Suite "Peer Gynt" | Grieg |
| 11. | WALTZ, "Rain of Gold" | Waldteufel |
| 12. | MARCH, "Boccaccio" | Suppé |

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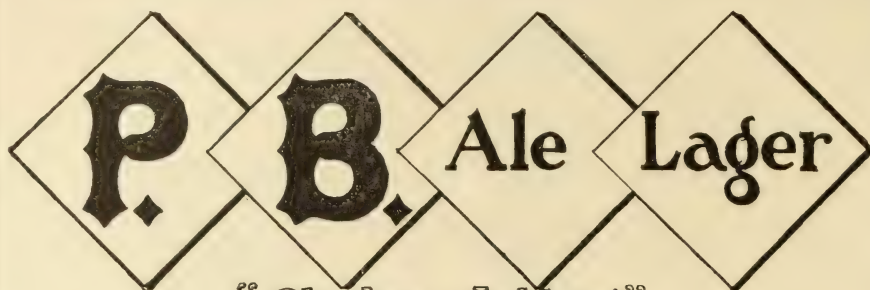
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SATURDAY, MAY 27, 1911

PROGRAMME

- | | | |
|-------|---|------------|
| 1. | GERMAN MARCH | Strube |
| 2. | OVERTURE, "The Beautiful Galatea" | Suppé |
| 3. | WALTZ, "Violets" | Waldteufel |
| 4. | SELECTION, "Naughty Marietta" | Herbert |
| <hr/> | | |
| 5. | OVERTURE, "Rienzi" | Wagner |
| 6. | AVE MARIA | Schubert |
| | (Cello, J. KELLER; Harp, H. SCHUECKER; Organ, Mr. MARSHALL) | |
| 7. | SELECTION, "Rigoletto" | Verdi |
| 8. | HUNGARIAN RHAPSODY, No. 2 | Liszt |
| <hr/> | | |
| 9. | MARCH, "Pomp and Circumstance" | Elgar |
| | (Organ, Mr. MARSHALL) | |
| 10. | { a. TO A WILD ROSE | MacDowell |
| | { b. DALLIANCE | Strube |
| 11. | SELECTION, "The Arcadians" | Monckton |
| 12. | MARCH, "Flag of Victory" | Blon |



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| 12 M. | WASHINGTON, COLUMBUS and CHICAGO | Dining Car |
| 2 P.M. | "Royal Special" | Observation Parlor and Parlor Dining Cars
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| 4 P.M. | "Royal Limited" | Train de Luxe. All Pullman — No extra Fare
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MONDAY, MAY 29, 1911

HARVARD NIGHT

PROGRAMME

- | | |
|--|------------------------|
| 1. MARCH, "Soldiers' Field" | R. Fletcher, '07 |
| 2. OVERTURE, "Si j'étais Roi" | Adam |
| 3. WALTZ, "Estudiantina" | Waldteufel |
| 4. SELECTION, "The Cantelopers" | Tweedy, '12 |
| <hr/> | |
| 5. MARCH, "Veritas" | Densmore |
| 6. SCÈNES DE BALLET | Roepper, '10 |
| 7. SELECTION, "The Crystal Gazer" | Brown, '11—Foster, '11 |
| 8. CORTÈGE DE BACCHUS, from Suite "Sylvia" | Délibes |
| <hr/> | |
| 9. SELECTION, "Madame Sherry" | Hoshna |
| 10. FAIR HARVARD | Gilman, '81 |
| (Organ, Mr. MARSHALL) | |
| 11. AMERICAN FANTASY | Herbert |
| (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Up the Street" | Morse |



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TUESDAY, MAY 30, 1911

PROGRAMME

- | | | |
|-------|---|-------------|
| 1. | MARCH, "Merry Soldiers" | Sabathil |
| 2. | OVERTURE, "Zampa" | Herold |
| 3. | SELECTION, "Cavalleria Rusticana" | Mascagni |
| 4. | VALSE VALESCA | Chase |
| <hr/> | | |
| 5. | SELECTION, "Pagliacci" | Leoncavallo |
| 6. | { a. ROMANCE SANS PAROLES | Guilmant |
| | { b. VALSE BRILLANTE | Chopin |
| | (Flute Solo, Mr. BROOKE) | |
| 7. | PRELUDE to "The Mastersingers of Nuremberg" | Wagner |
| 8. | FINLANDIA | Sibelius |
| <hr/> | | |
| 9. | MARCH from "Tannhäuser" | Wagner |
| | (Organ, Mr. MARSHALL) | |
| 10. | { a. LA COLOMBE | Gounod |
| | { b. THE LITTLE LEAD SOLDIERS | Pierné |
| 11. | SELECTION, "Mlle. Modiste" | Herbert |
| 12. | MARCH, "The Gladiator" | Fucick |

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WEDNESDAY, MAY 31, 1911

Mr. STRUBE'S FAREWELL

PROGRAMME

- | | | |
|-------|--------------------------------|-----------|
| 1. | MARCH, "The Comet" | Strube |
| 2. | OVERTURE, "The Bronze Horse" | Auber |
| 3. | WALTZ, "Girls of Baden" | Komzak |
| 4. | SELECTION, "Aida" | Verdi |
| <hr/> | | |
| 5. | OVERTURE, "Mignon" | Thomas |
| 6. | PRELUDE TO ACT I., "Lohengrin" | Wagner |
| 7. | ENTRÉE TRIOMPHALE DES BOYARDS | Halvorsen |
| 8. | OVERTURE, "Tannhäuser" | Wagner |
| <hr/> | | |
| 9. | OVERTURE, "Si j'étais roi" | Adam |
| 10. | { a. TRÄUMEREI | Schumann |
| | { b. INTERMEZZO | Szalit |
| 11. | SELECTION, "Madame Sherry" | Hoshna |
| 12. | MARCH, "King Karl" | Unrath |

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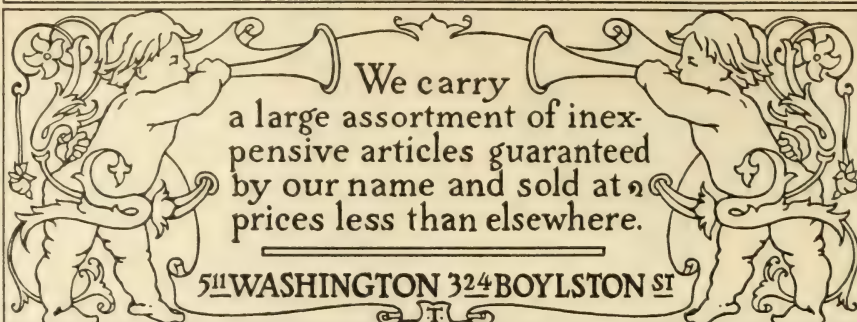
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THURSDAY, JUNE 1, 1911

First Appearance of Conductor A. Maquarre

PROGRAMME

1. MARCH, "Joyeuse" (first time) Auzende
2. OVERTURE, "Mireille" Gounod
3. WALTZ, "Barcarolle" Waldteufel
4. SELECTION, "La Mascotte" Audran
5. BALLET MUSIC, "Sylvia" Délibes
 - a. Les Chasseresses
 - b. Pizzicato
 - c. Cortège de Bacchus
6. MÉDITATION J. S. Bach—Jules Borbier
(Violin, Mr. KRAFFT; Organ, Mr. MARSHALL)
7. SELECTION, "Lohengrin" Wagner
8. MARCHE HÉROIQUE (first time) Saint-Saëns
9. OVERTURE, "Fra Diavolo" Auber
10. LA VOIX DES CLOCHES (first time) Luigini
11. WALTZ, "Endymion" (first time) A. Maquarre
12. MARCHE DES AMOUREUX Ganne

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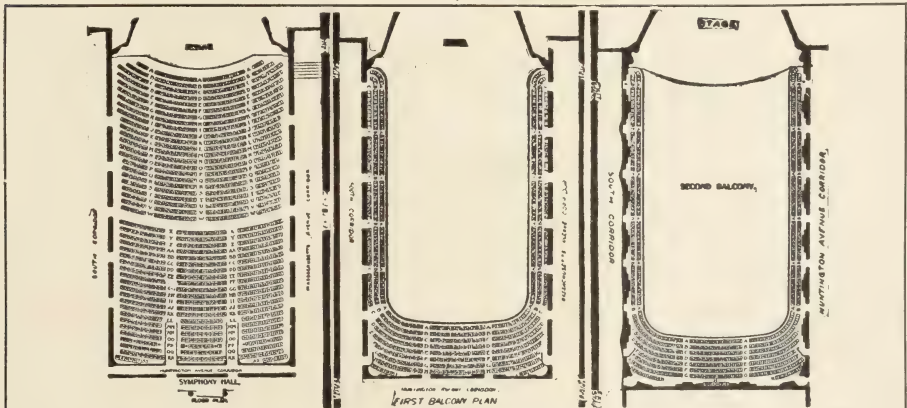


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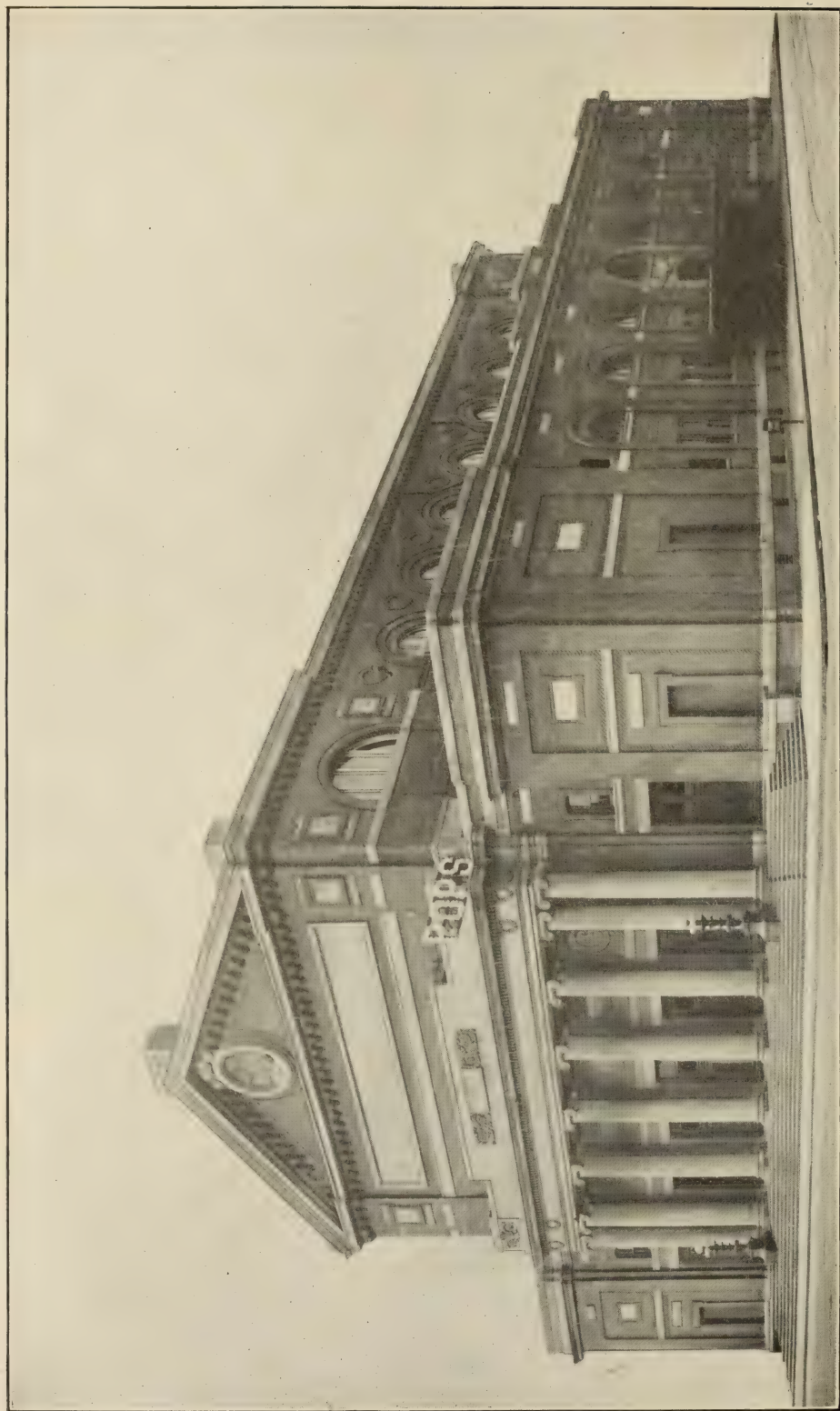
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Boston, Thursday, May 25, 1911

Mr. GUSTAV STRUBE
Conductor

Number 22

THURSDAY, MAY 25, 1911

ITALIAN NIGHT

PROGRAMME

1.	MARCH, "Il Bersagliere"	Eilenberg
2.	OVERTURE, "L' Italiana in Algeri"	Rossini
3.	WALTZ, "Italian Nights"	Tobani
4.	SELECTION, "Madame Butterfly"	Puccini
5.	SELECTION, "Pagliacci"	Leoncavallo
6.	BALLET MUSIC, "La Gioconda"	Ponchielli
7.	SELECTION, "Traviata"	Verdi
8.	OVERTURE, "William Tell"	Rossini
9.	OVERTURE, "Le Baruffe Chiozzotte"	Sinigaglia
10.	SEXTET from "Lucia"	Donizetti
11.	SELECTION, "Aida"	Verdi
12.	MARCIA REALE	Gabetti

HARVARD NIGHT	Monday, May 29
FAREWELL APPEARANCE OF CONDUCTOR GUSTAV STRUBE	Wednesday, May 31
FIRST APPEARANCE OF CONDUCTOR A. MAQUARRE	Thursday, June 1
FOURTEENTH TECH NIGHT	Tuesday, June 6
H. M. M. B. A. NIGHT	Wednesday, June 7
FRENCH NIGHT	Thursday, June 8

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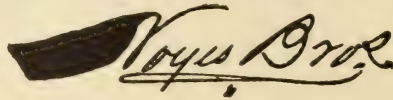
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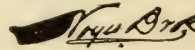


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Boston, U.S.A.

FRIDAY, MAY 26, 1911

PROGRAMME

- | | | |
|-------|--|--------------|
| 1. | CORONATION MARCH | Meyerbeer |
| 2. | OVERTURE, "Merry Wives of Windsor" | Nicolai |
| 3. | WALTZ, "Girls of Baden" | Komzak |
| 4. | FINALE OF ACT I, "Lohengrin" | Wagner |
| <hr/> | | |
| 5. | SELECTION, "Faust" | Gounod |
| 6. | { a. SOUS LES TILLEULS | Massenet |
| | { b. NOCE VILLAGEOISE | Godard |
| 7. | RIDE OF THE VALKYRIES | Wagner |
| 8. | OVERTURE, "1812" | Tschaikowsky |
| | (Organ, Mr. MARSHALL) | |
| <hr/> | | |
| 9. | SELECTION, "Il Trovatore" | Verdi |
| 10. | AASE'S DEATH and ANITRA'S DANCE from Suite "Peer Gynt" | Grieg |
| 11. | WALTZ, "Rain of Gold" | Waldteufel |
| 12. | MARCH, "Boccaccio" | Suppé |

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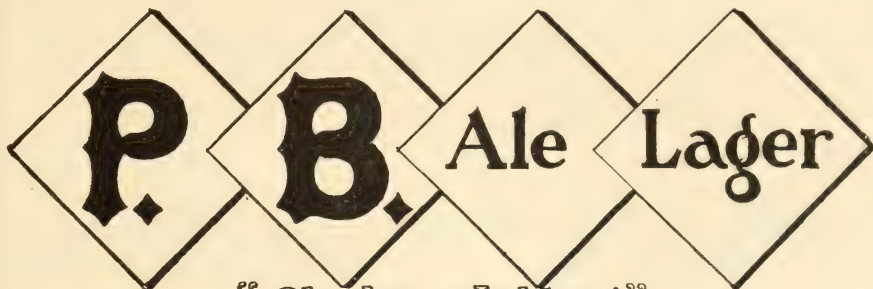
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SATURDAY, MAY 27, 1911

PROGRAMME

- | | | |
|-------|--|------------|
| 1. | GERMAN MARCH | Strube |
| 2. | OVERTURE, "The Beautiful Galatea" | Suppé |
| 3. | WALTZ, "Violets" | Waldteufel |
| 4. | SELECTION, "Naughty Marietta" | Herbert |
| <hr/> | | |
| 5. | OVERTURE, "Rienzi" | Wagner |
| 6. | AVE MARIA
(Cello, J. KELLER; Harp, H. SCHUECKER; Organ, Mr. MARSHALL) | Schubert |
| 7. | SELECTION, "Rigoletto" | Verdi |
| 8. | HUNGARIAN RHAPSODY, No. 2 | Liszt |
| <hr/> | | |
| 9. | MARCH, "Pomp and Circumstance"
(Organ, Mr. MARSHALL) | Elgar |
| 10. | { a. TO A WILD ROSE | MacDowell |
| | { b. DALLIANCE | Strube |
| 11. | SELECTION, "The Arcadians" | Monckton |
| 12. | MARCH, "Flag of Victory" | Blon |



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MONDAY, MAY 29, 1911

HARVARD NIGHT

PROGRAMME

- | | |
|--|------------------------|
| 1. MARCH, "Soldiers' Field" | R. Fletcher, '07 |
| 2. OVERTURE, "Si j'étais Roi" | Adam |
| 3. WALTZ, "Estudiantina" | Waldteufel |
| 4. SELECTION, "The Cantelopers" | Tweedy, '12 |
| <hr/> | |
| 5. MARCH, "Veritas" | Densmore |
| 6. SCÈNES DE BALLET | Roepper, '10 |
| 7. SELECTION, "The Crystal Gazer" | Brown, '11—Foster, '11 |
| 8. CORTÈGE DE BACCHUS, from Suite "Sylvia" | Délibes |
| <hr/> | |
| 9. SELECTION, "Madame Sherry" | Hoshna |
| 10. FAIR HARVARD | Gilman, '81 |
| (Organ, Mr. MARSHALL) | |
| 11. AMERICAN FANTASY | Herbert |
| (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Up the Street" | Morse |



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TUESDAY, MAY 30, 1911

PROGRAMME

- | | | | | | | | | | | | | |
|-------|---|--------------------------|---|---|---|---|---|---|---|---|---|-------------|
| 1. | MARCH, "Merry Soldiers" | . | . | . | . | . | . | . | . | . | . | Sabathil |
| 2. | OVERTURE, "Zampa" | . | . | . | . | . | . | . | . | . | . | Herold |
| 3. | SELECTION, "Cavalleria Rusticana" | . | . | . | . | . | . | . | . | . | . | Mascagni |
| 4. | VALSE VALESCA | . | . | . | . | . | . | . | . | . | . | Chase |
| <hr/> | | | | | | | | | | | | |
| 5. | SELECTION, "Pagliacci" | . | . | . | . | . | . | . | . | . | . | Leoncavallo |
| 6. | { a. ROMANCE SANS PAROLES | . | . | . | . | . | . | . | . | . | . | Guilmant |
| | { b. VALSE BRILLANTE | . | . | . | . | . | . | . | . | . | . | Chopin |
| | | (Flute Solo, Mr. BROOKE) | | | | | | | | | | |
| 7. | PRELUDE to "The Mastersingers of Nuremberg" | . | . | . | . | . | . | . | . | . | . | Wagner |
| 8. | FINLANDIA | . | . | . | . | . | . | . | . | . | . | Sibelius |
| <hr/> | | | | | | | | | | | | |
| 9. | MARCH from "Tannhäuser" | . | . | . | . | . | . | . | . | . | . | Wagner |
| | | (Organ, Mr. MARSHALL) | | | | | | | | | | |
| 10. | { a. LA COLOMBE | . | . | . | . | . | . | . | . | . | . | Gounod |
| | { b. THE LITTLE LEAD SOLDIERS | . | . | . | . | . | . | . | . | . | . | Pienné |
| 11. | SELECTION, "Mlle. Modiste" | . | . | . | . | . | . | . | . | . | . | Herbert |
| 12. | MARCH, "The Gladiator" | . | . | . | . | . | . | . | . | . | . | Fucick |

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WEDNESDAY, MAY 31, 1911

Mr. STRUBE'S FAREWELL

PROGRAMME

- | | | |
|-------|--------------------------------|-----------|
| 1. | MARCH, "The Comet" | Strube |
| 2. | OVERTURE, "The Bronze Horse" | Auber |
| 3. | WALTZ, "Girls of Baden" | Komzak |
| 4. | SELECTION, "Aida" | Verdi |
| <hr/> | | |
| 5. | OVERTURE, "Mignon" | Thomas |
| 6. | PRELUDE TO ACT I., "Lohengrin" | Wagner |
| 7. | ENTRÉE TRIOMPHALE DES BOYARDS | Halvorson |
| 8. | OVERTURE, "Tannhäuser" | Wagner |
| <hr/> | | |
| 9. | OVERTURE, "Si j'étais roi" | Adam |
| 10. | { a. TRÄUMEREI | Schumann |
| | { b. INTERMEZZO | Szalit |
| 11. | SELECTION, "Madame Sherry" | Hoshna |
| 12. | MARCH, "King Karl" | Unrath |

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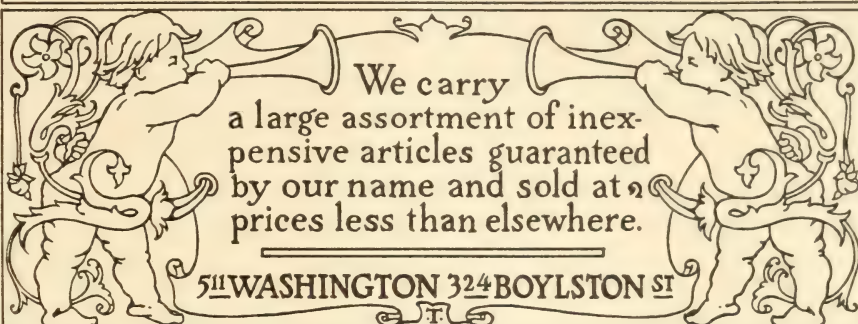
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THURSDAY, JUNE 1, 1911

First Appearance of Conductor A. Maquarre

PROGRAMME

1. MARCH, "Joyeuse" (first time) Auzende
2. OVERTURE, "Mireille" Gounod
3. WALTZ, "Barcarolle" Waldteufel
4. SELECTION, "La Mascotte" Audran
5. BALLET MUSIC, "Sylvia" Délibes
 - a. Les Chasseresses
 - b. Pizzicato
 - c. Cortège de Bacchus
6. MÉDITATION J. S. Bach—Jules Bordier

(Violin, Mr. KRAFFT; Organ, Mr. MARSHALL)
7. SELECTION, "Lohengrin" Wagner
8. MARCHE HÉROIQUE (first time) Saint-Saëns
9. OVERTURE, "Fra Diavolo" Auber
10. LA VOIX DES CLOCHES (first time) Luigini
11. WALTZ, "Endymion" (first time) A. Maquarre
12. MARCHE DES AMOUREUX Ganne

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FRIDAY, JUNE 2, 1911

PROGRAMME

- | | |
|---|-------------------|
| 1. MARCH, "En Avant" | Gungl |
| 2. OVERTURE, "La Dame Blanche" | Boiëldieu |
| 3. WALTZ, "Fideles Wien" | Komzak |
| 4. SELECTION, "Prince of Pilsen" | Luders |
| <hr/> | |
| 5. SUITE, "Gitanilla" (first time) | P. Lacomme |
| a. Les Romani | c. Sous le Soleil |
| b. Sous les Étoiles | d. Valse Bohème |
| 6. ENTR'ACTE, "Adrienne Lecouvreur" (first time) | Ciléa |
| 7. SELECTION, "Samson" | Saint-Saëns |
| 8. MARCHE HONGROISE | Berlioz |
| <hr/> | |
| 9. OVERTURE, "Mignon" | A. Thomas |
| 10. SCHERZO, "En Badinant" (strings) (first time) | D'Ambrosio |
| 11. WALTZ, "The Beautiful Blue Danube" | J. Strauss |
| 12. MARCH, "Under the Double Eagle" | J. Wagner |

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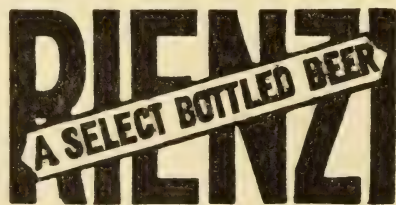
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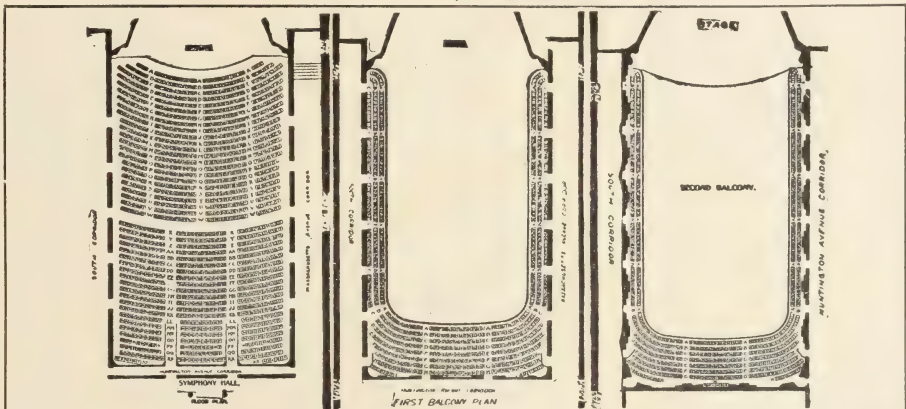


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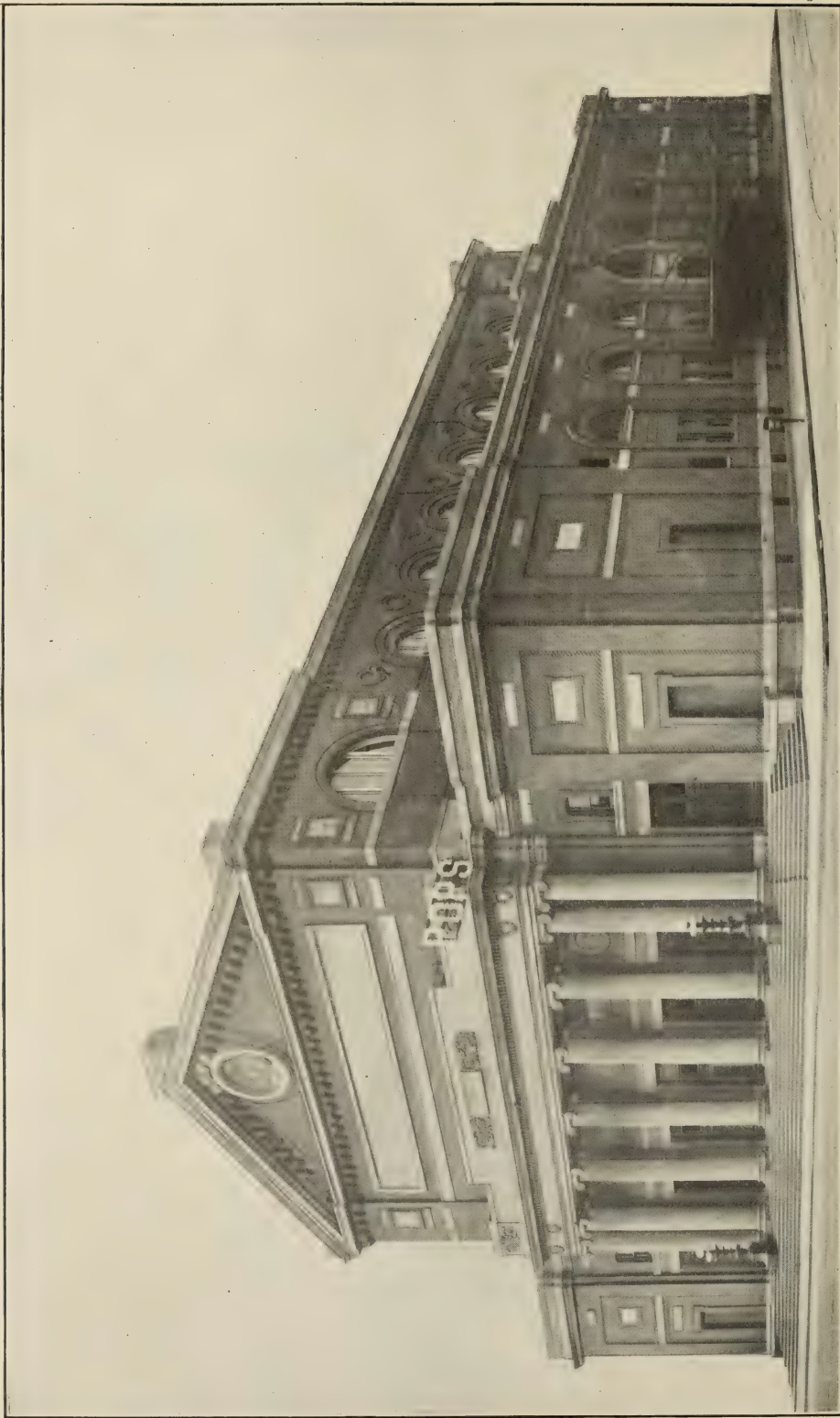
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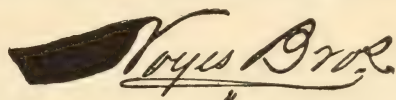
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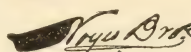


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Boston, Friday, May 26, 1911

Mr. GUSTAV STRUBE
Conductor

Number 23

FRIDAY, MAY 26, 1911

PROGRAMME

- | | | |
|-------|--|--------------|
| 1. | CORONATION MARCH | Meyerbeer |
| 2. | OVERTURE, "Merry Wives of Windsor" | Nicolai |
| 3. | WALTZ, "Girls of Baden" | Komzak |
| 4. | FINALE OF ACT I., "Lohengrin" | Wagner |
| <hr/> | | |
| 5. | SELECTION, "Faust" | Gounod |
| 6. | { a. SOUS LES TILLEULS | Massenet |
| | { (Cello Solo, Mr. KELLER; Clarinet Solo, Mr. MIMART) | |
| 6. | { b. NOCE VILLAGEOISE | Godard |
| 7. | RIDE OF THE VALKYRIES | Wagner |
| 8. | OVERTURE, "1812" | Tschaikowsky |
| | (Organ, Mr. MARSHALL) | |
| <hr/> | | |
| 9. | SELECTION, "Il Trovatore" | Verdi |
| 10. | AASE'S DEATH and ANITRA'S DANCE from Suite "Peer Gynt" | Grieg |
| 11. | WALTZ, "Rain of Gold" | Waldteufel |
| 12. | MARCH, "Boccaccio" | Suppé |

HARVARD NIGHT	Monday, May 29
FAREWELL APPEARANCE OF CONDUCTOR GUSTAV STRUBE	Wednesday, May 31
FIRST APPEARANCE OF CONDUCTOR A. MAQUARRE	Thursday, June 1
FOURTEENTH TECH NIGHT	Tuesday, June 6
H. M. M. B. A. NIGHT	Wednesday, June 7
FRENCH NIGHT	Thursday, June 8

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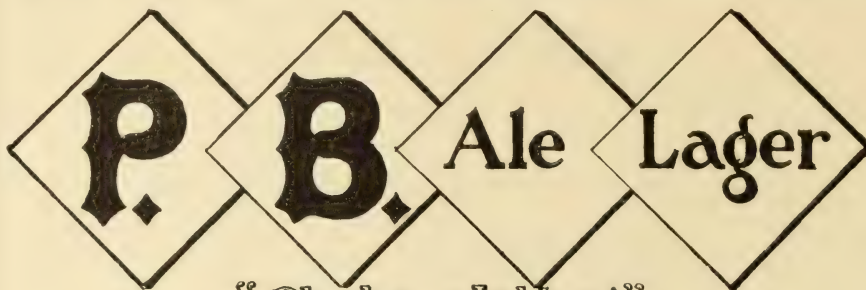
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SATURDAY, MAY 27, 1911

PROGRAMME

- | | | |
|-------|--|------------|
| 1. | GERMAN MARCH | Strube |
| 2. | OVERTURE, "The Beautiful Galatea" | Suppé |
| 3. | WALTZ, "Violets" | Waldteufel |
| 4. | SELECTION, "Naughty Marietta" | Herbert |
| <hr/> | | |
| 5. | OVERTURE, "Rienzi" | Wagner |
| 6. | AVE MARIA
(Cello, J. KELLER; Harp, H. SCHUECKER; Organ, Mr. MARSHALL) | Schubert |
| 7. | SELECTION, "Rigoletto" | Verdi |
| 8. | HUNGARIAN RHAPSODY, No. 2 | Liszt |
| <hr/> | | |
| 9. | MARCH, "Pomp and Circumstance"
(Organ, Mr. MARSHALL) | Elgar |
| 10. | a. TO A WILD ROSE | MacDowell |
| | b. DALLIANCE | Strube |
| 11. | SELECTION, "The Arcadians" | Monckton |
| 12. | MARCH, "Flag of Victory" | Blon |



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MONDAY, MAY 29, 1911

HARVARD NIGHT

PROGRAMME

- | | |
|--|------------------------|
| 1. MARCH, "Soldiers' Field" | R. Fletcher, '07 |
| 2. OVERTURE, "Si j'étais Roi" | Adam |
| 3. WALTZ, "Estudiantina" | Waldteufel |
| 4. SELECTION, "The Cantelopers" | Tweedy, '12 |
| <hr/> | |
| 5. MARCH, "Veritas" | Densmore |
| 6. SCÈNES DE BALLET | Roepper, '10 |
| 7. SELECTION, "The Crystal Gazer" | Brown, '11—Foster, '11 |
| 8. CORTÈGE DE BACCHUS, from Suite "Sylvia" | Délibes |
| <hr/> | |
| 9. SELECTION, "Madame Sherry" | Hoshna |
| 10. FAIR HARVARD | Gilman, '81 |
| (Organ, Mr. MARSHALL) | |
| 11. AMERICAN FANTASY | Herbert |
| (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Up the Street" | Morse |



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TUESDAY, MAY 30, 1911

PROGRAMME

- | | | |
|-------|---|-------------|
| 1. | MARCH, "Merry Soldiers" | Sabathil |
| 2. | OVERTURE, "Zampa" | Herold |
| 3. | SELECTION, "Cavalleria Rusticana" | Mascagni |
| 4. | VALSE VALESCA | Chase |
| <hr/> | | |
| 5. | SELECTION, "Pagliacci" | Leoncavallo |
| 6. | a. ROMANCE SANS PAROLES | Guilmant |
| | b. VALSE BRILLANTE | Chopin |
| | (Flute Solo, Mr. BROOKE) | |
| 7. | PRELUDE to "The Mastersingers of Nuremberg" | Wagner |
| 8. | FINLANDIA | Sibelius |
| <hr/> | | |
| 9. | MARCH from "Tannhäuser" | Wagner |
| | (Organ, Mr. MARSHALL) | |
| 10. | a. LA COLOMBE | Gounod |
| | b. THE LITTLE LEAD SOLDIERS | Pienné |
| 11. | SELECTION, "Mlle. Modiste" | Herbert |
| 12. | MARCH, "The Gladiator" | Fucik |

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WEDNESDAY, MAY 31, 1911

Mr. STRUBE'S FAREWELL

PROGRAMME

- | | | |
|-------|--------------------------------|-----------|
| 1. | MARCH, "The Comet" | Strube |
| 2. | OVERTURE, "The Bronze Horse" | Auber |
| 3. | WALTZ, "Girls of Baden" | Komzak |
| 4. | SELECTION, "Aida" | Verdi |
| <hr/> | | |
| 5. | OVERTURE, "Mignon" | Thomas |
| 6. | PRELUDE TO ACT I., "Lohengrin" | Wagner |
| 7. | ENTRÉE TRIOMPHALE DES BOYARDS | Halvorsen |
| 8. | OVERTURE, "Tannhäuser" | Wagner |
| <hr/> | | |
| 9. | OVERTURE, "Si j'étais roi" | Adam |
| 10. | a. TRÄUMEREI | Schumann |
| | b. INTERMEZZO | Szalit |
| 11. | SELECTION, "Madame Sherry" | Hoshna |
| 12. | MARCH, "King Karl" | Unrath |

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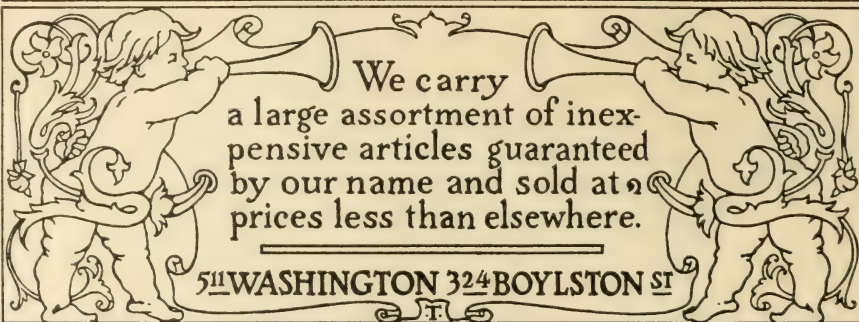
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THURSDAY, JUNE 1, 1911

First Appearance of Conductor A. Maquarre

PROGRAMME

- | | |
|---|--------------------------|
| 1. MARCH, "Joyeuse" (first time) | Auzende |
| 2. OVERTURE, "Mireille" | Gounod |
| 3. WALTZ, "Barcarolle" | Waldteufel |
| 4. SELECTION, "La Mascotte" | Audran |
| <hr/> | |
| 5. BALLET MUSIC, "Sylvia" | Délibes |
| a. Les Chasseresses | |
| b. Pizzicato | |
| c. Cortège de Bacchus | |
| 6. MÉDITATION | J. S. Bach—Jules Bordier |
| (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL) | |
| 7. SELECTION, "Lohengrin" | Wagner |
| 8. MARCHE HÉROIQUE (first time) | Saint-Saëns |
| <hr/> | |
| 9. OVERTURE, "Fra Diavolo" | Auber |
| 10. LA VOIX DES CLOCHES (first time) | Luigini |
| 11. WALTZ, "Endymion" (first time) | A. Maquarre |
| 12. MARCHE DES AMOUREUX | Ganne |

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FRIDAY, JUNE 2, 1911

PROGRAMME

1. MARCH, "En Avant" Gungl
 2. OVERTURE, "La Dame Blanche" Boiëldieu
 3. WALTZ, "Fideles Wien" Komzak
 4. SELECTION, "Prince of Pilsen" Luders
-
5. SUITE, "Gitanilla" (first time) P. Lacome
 - a. Les Romani
 - b. Sous les Étoiles
 - c. Sous le Soleil
 - d. Valse Bohème
 6. ENTR'ACTE, "Adrienne Lecouvreur" (first time) Ciléa
 7. SELECTION, "Samson" Saint-Saëns
 8. MARCHE HONGROISE Berlioz
-
9. OVERTURE, "Mignon" A. Thomas
 10. SCHERZO, "En Badinant" (strings) (first time) D'Ambrosio
 11. WALTZ, "The Beautiful Blue Danube" J. Strauss
 12. MARCH, "Under the Double Eagle" J. Wagner

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Conductor of the "Pops"

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SATURDAY, JUNE 3, 1911

PROGRAMME

1. MARCH, "Chant de Gloire" (first time) G. Marie
 2. OVERTURE, "Jessonda" Spohr
 3. WALTZ, "Frascati" (first time) H. Litolff
 4. SELECTION, "Naughty Marietta" V. Herbert
-
5. SUITE No. 2, "L'Arlésienne" Bizet
 6. ENTR'ACTE, "Habanera" (first time) Lapara
 7. SELECTION, "Lakmé" (first time) Leo Délibes
 8. KERMESE Godard
-
9. OVERTURE, "Poet and Peasant" Suppé
 10. { a. LES PETITS SOLDATS DE PLOMB Pierné
 - { b. ABENDLIED R. Schumann
 - (Violin, Mr. KRAFFT)
 11. WALTZ, "España" Waldteufel
 12. MARCH, "Merry Soldier" Sabathil

GUSTAV STRUBE

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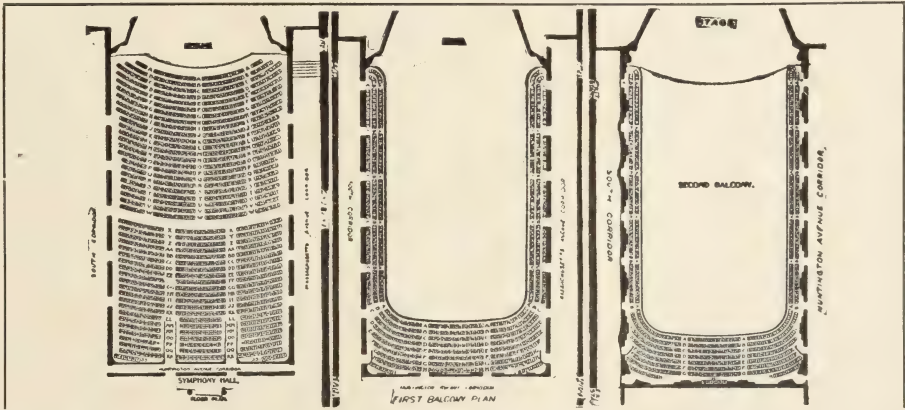


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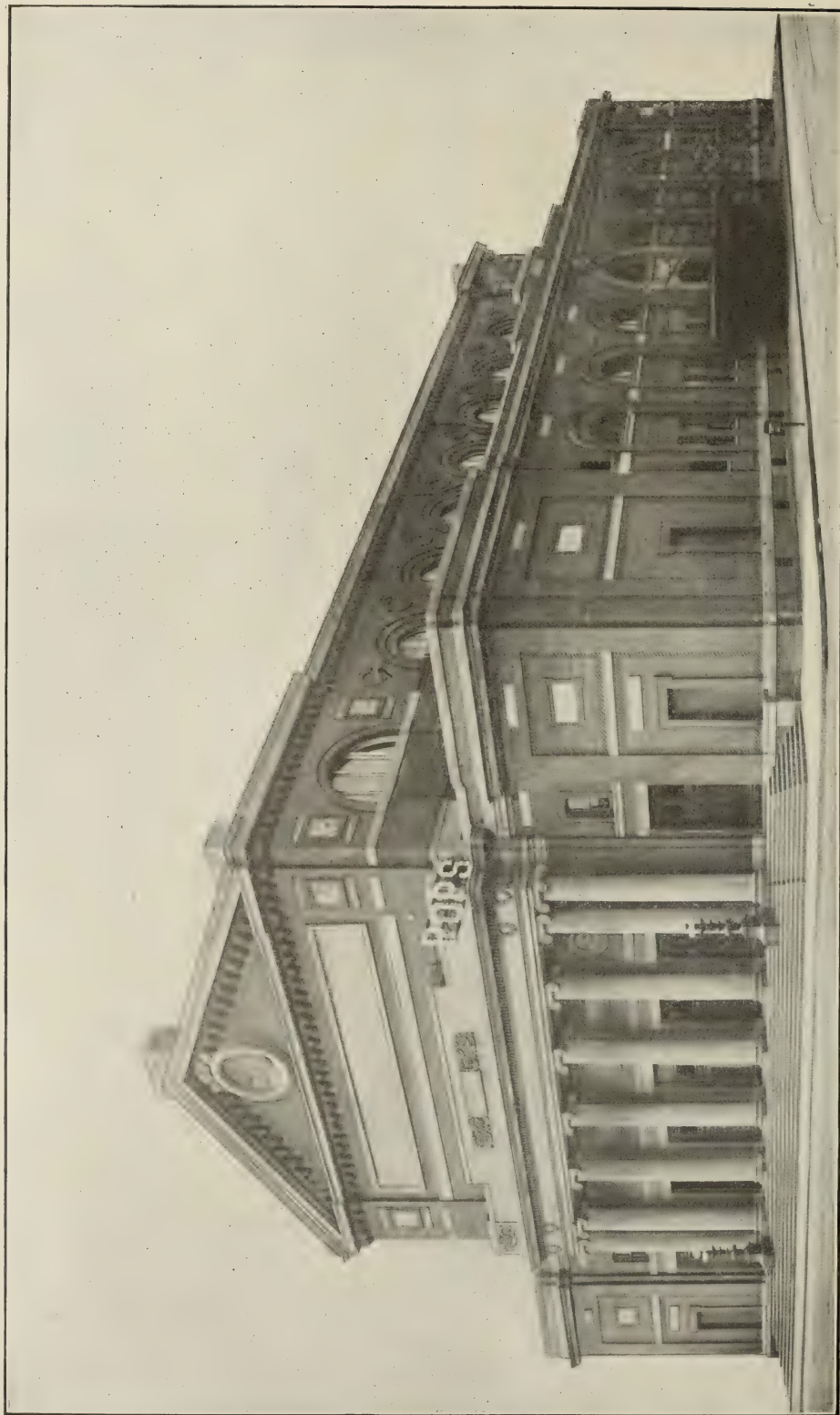
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Boston, Saturday, May 27, 1911

Mr. GUSTAV STRUBE
Conductor

Number 24

SATURDAY, MAY 27, 1911

PROGRAMME

1. GERMAN MARCH Strube
2. OVERTURE, "The Beautiful Galatea" Suppé
3. WALTZ, "Violets" Waldteufel
4. SELECTION, "Naughty Marietta" Herbert
5. OVERTURE, "Rienzi" Wagner
6. AVE MARIA Schubert
(Cello, J. KELLER; Harp, H. SCHUECKER; Organ, Mr. MARSHALL)
7. SELECTION, "Rigoletto" Verdi
8. HUNGARIAN RHAPSODY, No. 2 Liszt
9. MARCH, "Pomp and Circumstance" Elgar
(Organ, Mr. MARSHALL)
10. { a. TO A WILD ROSE MacDowell
b. DALLIANCE Strube
11. SELECTION, "The Arcadians" Monckton
12. MARCH, "Flag of Victory" Blon

HARVARD NIGHT	Monday, May 29
FAREWELL APPEARANCE OF CONDUCTOR GUSTAV STRUBE	Wednesday, May 31
FIRST APPEARANCE OF CONDUCTOR A. MAQUARRE	Thursday, June 1
FOURTEENTH TECH NIGHT	Tuesday, June 6
H. M. M. B. A. NIGHT	Wednesday, June 7
FRENCH NIGHT	Thursday, June 8



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MONDAY, MAY 29, 1911

HARVARD NIGHT

PROGRAMME

- | | |
|--|------------------------|
| 1. MARCH, "Soldiers' Field" | R. Fletcher, '07 |
| 2. OVERTURE, "Si j'étais Roi" | Adam |
| 3. WALTZ, "Estudiantina" | Waldteufel |
| 4. SELECTION, "The Cantelopers" | Tweedy, '12 |
| <hr/> | |
| 5. { a. MARCH, "Veritas" | Densmore |
| b. SERENADE | Rachmaninoff |
| 6. SCÈNES DE BALLET | Roepper, '10 |
| 7. SELECTION, "The Crystal Gazer" | Brown, '11—Foster, '11 |
| 8. CORTÈGE DE BACCHUS, from Suite "Sylvia" | Délibes |
| <hr/> | |
| 9. SELECTION, "Madame Sherry" | Hoshna |
| 10. FAIR HARVARD | Gilman, '81 |
| | (Organ, Mr. MARSHALL) |
| 11. AMERICAN FANTASY | Herbert |
| | (Organ, Mr. MARSHALL) |
| 12. MARCH, "Up the Street" | Morse |



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TUESDAY, MAY 30, 1911

PROGRAMME

- | | | | | | | | | | | |
|-------|---|--------------------------|---|---|---|---|---|---|---|-------------|
| 1. | MARCH, "Merry Soldiers" | . | . | . | . | . | . | . | . | Sabathil |
| 2. | OVERTURE, "Zampa" | . | . | . | . | . | . | . | . | Herold |
| 3. | SELECTION, "Cavalleria Rusticana" | . | . | . | . | . | . | . | . | Mascagné |
| 4. | VALE VALESCA | . | . | . | . | . | . | . | . | Chase |
| <hr/> | | | | | | | | | | |
| 5. | SELECTION, "Pagliacci" | . | . | . | . | . | . | . | . | Leoncavallo |
| 6. | { a. ROMANCE SANS PAROLES | . | . | . | . | . | . | . | . | Guilmant |
| | { b. VALE BRILLANTE | . | . | . | . | . | . | . | . | Chopin |
| | | (Flute Solo, Mr. BROOKE) | | | | | | | | |
| 7. | PRELUDE to "The Mastersingers of Nuremberg" | . | . | . | . | . | . | . | . | Wagner |
| 8. | FINLANDIA | . | . | . | . | . | . | . | . | Sibelius |
| <hr/> | | | | | | | | | | |
| 9. | SELECTION, "Mlle. Modiste" | . | . | . | . | . | . | . | . | Herbert |
| 10. | { a. LA COLOMBE | . | . | . | . | . | . | . | . | Gounod |
| | { b. THE LITTLE LEAD SOLDIERS | . | . | . | . | . | . | . | . | Pienné |
| 11. | AMERICAN FANTASY | . | . | . | . | . | . | . | . | Herbert |
| | | (Organ, Mr. MARSHALL) | | | | | | | | |
| 12. | MARCH, "The Gladiator" | . | . | . | . | . | . | . | . | Fucik |

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WEDNESDAY, MAY 31, 1911

Mr. STRUBE'S FAREWELL

PROGRAMME

- | | | |
|-------|-------------------------------|-----------|
| 1. | MARCH, "The Comet" | Strube |
| 2. | OVERTURE, "The Bronze Horse" | Auber |
| 3. | WALTZ, "Girls of Baden" | Komzak |
| 4. | SELECTION, "Aïda" | Verdi |
| <hr/> | | |
| 5. | OVERTURE, "Mignon" | Thomas |
| 6. | PRELUDE TO ACT I, "Lohengrin" | Wagner |
| 7. | ENTRÉE TRIOMPHALE DES BOYARDS | Halvorsen |
| 8. | OVERTURE, "Tannhäuser" | Wagner |
| <hr/> | | |
| 9. | OVERTURE, "Si j'étais Roi" | Adam |
| 10. | a. TRÄUMEREI | Schumann |
| | b. INTERMEZZO | Szalit |
| 11. | SELECTION, "Madame Sherry" | Hoshna |
| 12. | MARCH, "King Karl" | Unrath |

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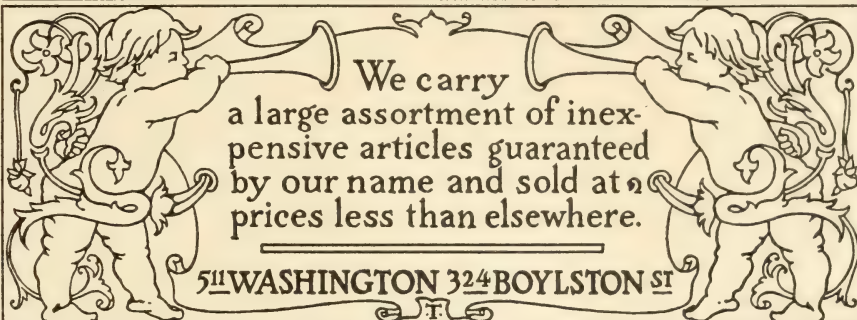
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THURSDAY, JUNE 1, 1911

First Appearance of Conductor A. Maquarre

PROGRAMME

- | | |
|---|--------------------------|
| 1. MARCH, "Joyeuse" (first time) | Auzende |
| 2. OVERTURE, "Mireille" | Gounod |
| 3. WALTZ, "Barcarolle" | Waldteufel |
| 4. SELECTION, "La Mascotte" | Audran |
| <hr/> | |
| 5. BALLET MUSIC, "Sylvia" | Délibes |
| a. Les Chasseresses | |
| b. Pizzicato | |
| c. Cortège de Bacchus | |
| 6. MÉDITATION | J. S. Bach—Jules Bordier |
| (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL) | |
| 7. SELECTION, "Lohengrin" | Wagner |
| 8. MARCHE HÉROIQUE (first time) | Saint-Saëns |
| <hr/> | |
| 9. OVERTURE, "Fra Diavolo" | Auber |
| 10. LA VOIX DES CLOCHES (first time) | Luigini |
| 11. WALTZ, "Endymion" (first time) | A. Maquarre |
| 12. MARCHE DES AMOUREUX | Ganne |

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FRIDAY, JUNE 2, 1911

PROGRAMME

1. MARCH, "En Avant" Gungl
 2. OVERTURE, "La Dame Blanche" Boieldieu
 3. WALTZ, "Fideles Wien" Komzak
 4. SELECTION, "Prince of Pilsen" Luders
-
5. SUITE, "Gitanilla" (first time) P. Lacome
 - a. Les Romani
 - b. Sous les Étoiles
 - c. Sous le Soleil
 - d. Valse Bohème
 6. ENTR'ACTE, "Adrienne Lecouvreur" (first time) Ciléa
 7. SELECTION, "Samson" Saint-Saëns
 8. MARCHE HONGROISE Berlioz
-
9. OVERTURE, "Mignon" A. Thomas
 10. SCHERZO, "En Badinant" (strings) (first time) D'Ambrosio
 11. WALTZ, "The Beautiful Blue Danube" J. Strauss
 12. MARCH, "Under the Double Eagle" J. Wagner

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Seven Elizabethan Lyrics	-	-	-	-	-	2 keys 1.50 Net

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SATURDAY, JUNE 3, 1911

PROGRAMME

1. MARCH, "Chant de Gloire" (first time) G. Marie
 2. OVERTURE, "Jessonda" Spohr
 3. WALTZ, "Frascati" (first time) H. Litolf
 4. SELECTION, "Naughty Marietta" V. Herbert
-
5. SUITE No. 2, "L'Arlésienne" Bizet
 6. ENTR'ACTE, "Habanera" (first time) Lapara
 7. SELECTION, "Lakmé" (first time) Leo Délibes
 8. KERMESE Godard
-
9. OVERTURE, "Poet and Peasant" Suppé
(Cello, Mr. KELLER)
 10. { a. LES PETITS SOLDATS DE PLOMB Pierné
b. ABENDLIED R. Schumann
(Violin, Mr. KRAFFT)
 11. WALTZ, "España" Waldteufel
 12. MARCH, "Merry Soldier" Sabathil

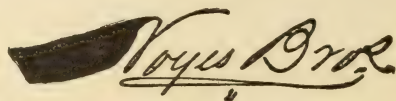
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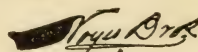


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MONDAY, JUNE 5, 1911

PROGRAMME

- | | |
|--|------------|
| 1. MARCH, "Grecque" (first time) | Ganne |
| 2. OVERTURE, "Domino Noir" | Auber |
| 3. WALTZ, "Reverie" | Waldteufel |
| 4. SELECTION, "Miss Helyett" | Audran |
| <hr/> | |
| 5. SUITE, "La Feria" | P. Lacomé |
| a. Les Laureaux | |
| b. Sous le Balcon | |
| c. Au Théâtre | |
| 6. LE BAISER D'EUNICE (Opera "Quo Vadis") (first time) | J. Nougues |
| ('Cello, Mr. KELLER) | |
| 7. SELECTION, "Bohème" | Puccini |
| 8. RIDE OF THE VALKYRIES | R. Wagner |
| <hr/> | |
| 9. OVERTURE, "Sigurd" (first time) | Reyer |
| 10. GAVOTTE, "In the Shadows" (first time) | Finck |
| 11. WALTZ, "Les Blondes" | Ganne |
| 12. MARCH, "Tambour Battant" | Messager |

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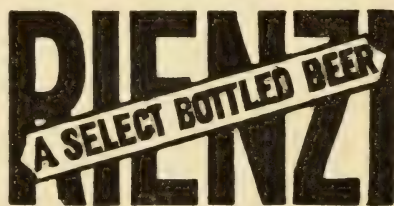
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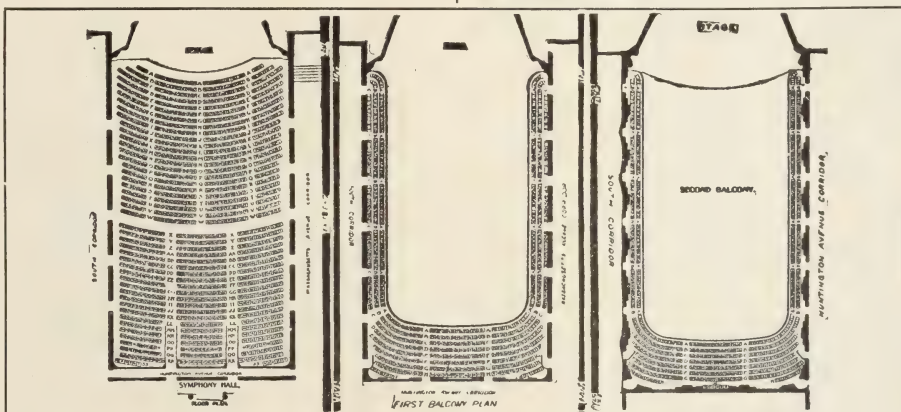


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Boston, Monday, May 29, 1911

Mr. GUSTAV STRUBE
 Conductor

Number 25

MONDAY, MAY 29, 1911
HARVARD NIGHT
PROGRAMME

- | | |
|--|------------------------|
| 1. MARCH, "Soldiers' Field" | R. Fletcher, '07 |
| 2. OVERTURE, "Si j'étais Roi" | Adam |
| 3. WALTZ, "Estudiantina" | Waldteufel |
| 4. SELECTION, "The Cantelopers" | Tweedy, '12 |
| <hr/> | |
| 5. { a. MARCH, "Veritas" | Densmore |
| b. SERENADE | Rachmaninoff |
| 6. SCÈNES DE BALLET | Roepper, '10 |
| 7. SELECTION, "The Crystal Gazer" | Brown, '11—Foster, '11 |
| 8. CORTÈGE DE BACCHUS, from Suite "Sylvia" | Délibes |
| <hr/> | |
| 9. SELECTION, "Madame Sherry" | Hoshna |
| 10. FAIR HARVARD | Gilman, '81 |
| (Organ, Mr. MARSHALL) | |
| 11. AMERICAN FANTASY | Herbert |
| (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Up the Street" | Morse |

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 FRENCH NIGHT

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 Thursday, June 1
 Tuesday, June 6
 Wednesday, June 7
 Thursday, June 8



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TUESDAY, MAY 30, 1911

PROGRAMME

- | | | | | | | | | |
|-------|---|---|---|---|---|---|---|-------------|
| 1. | MARCH, "Merry Soldiers" | . | . | . | . | . | . | Sabathil |
| 2. | OVERTURE, "Zampa" | . | . | . | . | . | . | Herold |
| 3. | SELECTION, "Cavalleria Rusticana" | . | . | . | . | . | . | Mascagni |
| 4. | VALE VALESCA | . | . | . | . | . | . | Chase |
| <hr/> | | | | | | | | |
| 5. | SELECTION, "Pagliacci" | . | . | . | . | . | . | Leoncavallo |
| 6. | { a. ROMANCE SANS PAROLES | . | . | . | . | . | . | Guilmant |
| | { b. VALSE BRILLANTE | . | . | . | . | . | . | Chopin |
| | (Flute Solo, Mr. BROOKE) | | | | | | | |
| 7. | PRELUDE to "The Mastersingers of Nuremberg" | . | . | . | . | . | . | Wagner |
| 8. | FINLANDIA | . | . | . | . | . | . | Sibelius |
| <hr/> | | | | | | | | |
| 9. | SELECTION, "Mlle. Modiste" | . | . | . | . | . | . | Herbert |
| 10. | { a. LA COLOMBE | . | . | . | . | . | . | Gounod |
| | { b. THE LITTLE LEAD SOLDIERS | . | . | . | . | . | . | Pienné |
| 11. | AMERICAN FANTASY | . | . | . | . | . | . | Herbert |
| | (Organ, Mr. MARSHALL) | | | | | | | |
| 12. | MARCH, "The Gladiator" | . | . | . | . | . | . | Fucick |

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WEDNESDAY, MAY 31, 1911

Mr. STRUBE'S FAREWELL

PROGRAMME

- | | | |
|-------|-------------------------------|-----------|
| 1. | MARCH, "The Comet" | Strube |
| 2. | OVERTURE, "The Bronze Horse" | Auber |
| 3. | WALTZ, "Girls of Baden" | Komzak |
| 4. | SELECTION, "Aida" | Verdi |
| <hr/> | | |
| 5. | OVERTURE, "Mignon" | Thomas |
| 6. | PRELUDE TO ACT I, "Lohengrin" | Wagner |
| 7. | ENTRÉE TRIOMPHALE DES BOYARDS | Halvorsen |
| 8. | OVERTURE, "Tannhäuser" | Wagner |
| <hr/> | | |
| 9. | OVERTURE, "Si j'étais Roi" | Adam |
| 10. | { a. TRÄUMEREI | Schumann |
| | { b. INTERMEZZO | Szalit |
| 11. | SELECTION, "Madame Sherry" | Hoshna |
| 12. | MARCH, "King Karl" | Unrath |

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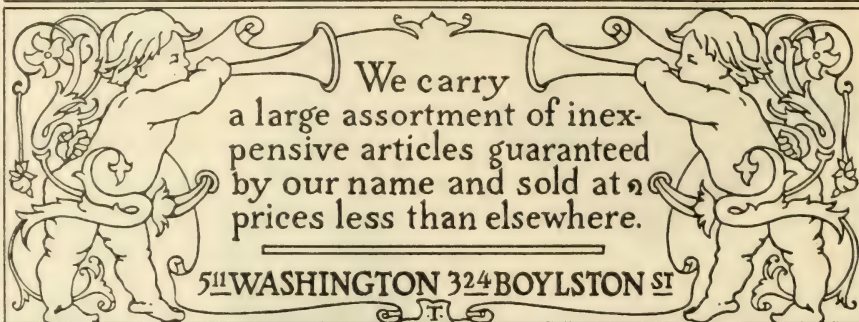
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THURSDAY, JUNE 1, 1911

First Appearance of Conductor A. Maquarre

PROGRAMME

1. MARCH, "Joyeuse" (first time) Auzende
2. OVERTURE, "Mireille" Gounod
3. WALTZ, "Barcarolle" Waldteufel
4. SELECTION, "La Mascotte" Audran
5. BALLET MUSIC, "Sylvia" Délibes
 - a. Les Chasseresses
 - b. Pizzicato
 - c. Cortège de Bacchus
6. MÉDITATION J. S. Bach—Jules Bordier
 (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL)
7. SELECTION, "Lohengrin" Wagner
8. MARCHE HÉROIQUE (first time) Saint-Saëns
9. OVERTURE, "Fra Diavolo" Auber
10. LA VOIX DES CLOCHES (first time) Luigini
11. WALTZ, "Endymion" (first time) A. Maquarre
12. MARCHE DES AMOUREUX Ganne

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FRIDAY, JUNE 2, 1911

PROGRAMME

- | | |
|---|-------------|
| 1. MARCH, "En Avant" | Gungl |
| 2. OVERTURE, "La Dame Blanche" | Boiëldieu |
| 3. WALTZ, "Fideles Wien" | Komzak |
| 4. SELECTION, "Prince of Pilsen" | Luders |
| <hr/> | |
| 5. SUITE, "Gitanilla" (first time) | P. Lacomme |
| a. Les Romani | |
| b. Sous les Étoiles | |
| c. Sous le Soleil | |
| d. Valse Bohème | |
| 6. ENTR'ACTE, "Adrienne Lecouvreur" (first time) | Ciléa |
| 7. SELECTION, "Samson" | Saint-Saëns |
| 8. MARCHE HONGROISE | Berlioz |
| <hr/> | |
| 9. OVERTURE, "Mignon" | A. Thomas |
| 10. SCHERZO, "En Badinant" (strings) (first time) | D'Ambrosio |
| 11. WALTZ, "The Beautiful Blue Danube" | J. Strauss |
| 12. MARCH, "Under the Double Eagle" | J. Wagner |

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In three keys, (compass of the lowest key, C to Eb)	
YOUR DEAR BROWN EYES	Price, 60 cents
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In four keys, F, G, Ab and A (compass of the lowest key, C to E)	
A FAREWELL	Price, 60 cents
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In five keys, G, Ab, Bb, C and D (compass of the lowest key, D to D)	3

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SATURDAY, JUNE 3, 1911

PROGRAMME

1. MARCH, "Chant de Gloire" (first time) G. Marie
 2. OVERTURE, "Jessonda" Spohr
 3. WALTZ, "Frascati" (first time) H. Litolf
 4. SELECTION, "Naughty Marietta" V. Herbert
-
5. SUITE No. 2, "L'Arlésienne" Bizet
 6. ENTR'ACTE, "Habanera" (first time) Lapara
 7. SELECTION, "Lakmé" (first time) Leo Délibes
 8. KERMESE Godard
-
9. OVERTURE, "Poet and Peasant" Suppé
 - (Cello, Mr. KELLER)
 10. { a. LES PETITS SOLDATS DE PLOMB Pierné
 - b. ABENDLIED R. Schumann
 - (Violin, Mr. KRAFFT)
 11. WALTZ, "España" Waldteufel
 12. MARCH, "Merry Soldier" Sabathil

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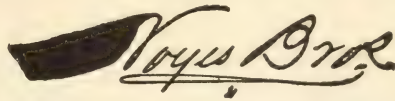
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MONDAY, JUNE 5, 1911

PROGRAMME

- | | |
|--|------------|
| 1. MARCH, "Grecque" (first time) | Ganne |
| 2. OVERTURE, "Domino Noir" | Auber |
| 3. WALTZ, "Reverie" | Waldteufel |
| 4. SELECTION, "Miss Helyett" | Audran |
| <hr/> | |
| 5. SUITE, "La Ferie" | P. Lacombe |
| a. Les Laureaux | |
| b. Sous le Balcon | |
| c. Au Théâtre | |
| 6. LE BAISER D'EUNICE (Opera "Quo Vadis") (first time) | J. Nougues |
| ('Cello, Mr. KELLER) | |
| 7. SELECTION, "Bohème" | Puccini |
| 8. RIDE OF THE VALKYRIES | R. Wagner |
| <hr/> | |
| 9. OVERTURE, "Sigurd" (first time) | Reyer |
| 10. GAVOTTE, "In the Shadows" (first time) | Finck |
| 11. WALTZ, "Les Blondes" | Ganne |
| 12. MARCH, "Tambour Battant" | Messenger |

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TUESDAY, JUNE 6, 1911

FOURTEENTH TECH NIGHT

PROGRAMME

- | | | |
|--------------------------------------|-----------------------|-----------------------|
| 1. WALTZ, "Grubenlichter" | | Zeller |
| 2. { a. MARCH, "Up the Street" | | Morse |
| 2. { b. DEAR OLD M. I. T. | | H. S. Wonson, '07 |
| 3. BALLET MUSIC, "La Gioconda" | | Ponchielli |
| 4. SELECTION, "The Prince of Pilsen" | | Luders |
| <hr/> | | |
| 5. OVERTURE, "William Tell" | | Rossini |
| 6. MAZURKA, "La Scandinave" | | Ganne |
| 7. A STEIN SONG | | Bullard, '87 |
| | (Organ, Mr. MARSHALL) | |
| 8. SELECTION, "The Arcadians" | | Monckton |
| <hr/> | | |
| 9. SELECTION, "Naughty Marietta" | | Herbert |
| 10. TAKE ME BACK TO TECH | | I. W. Litchfield, '85 |
| 11. AMERICAN FANTASY | | Herbert |
| | (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Washington Post" | | Sousa |

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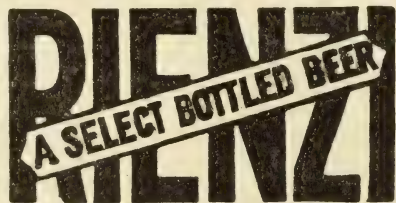
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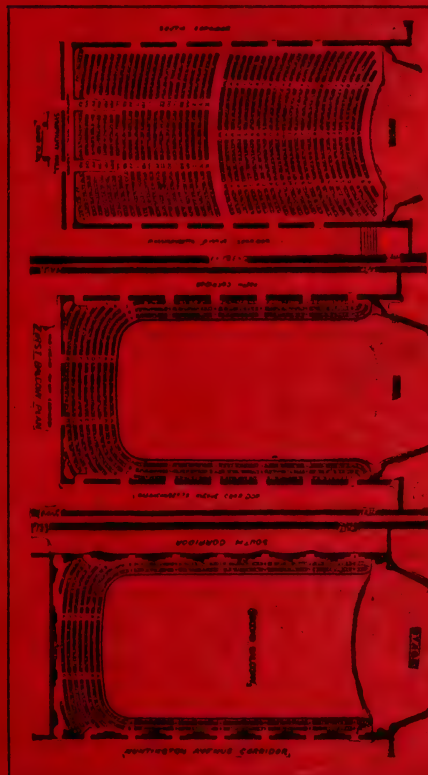
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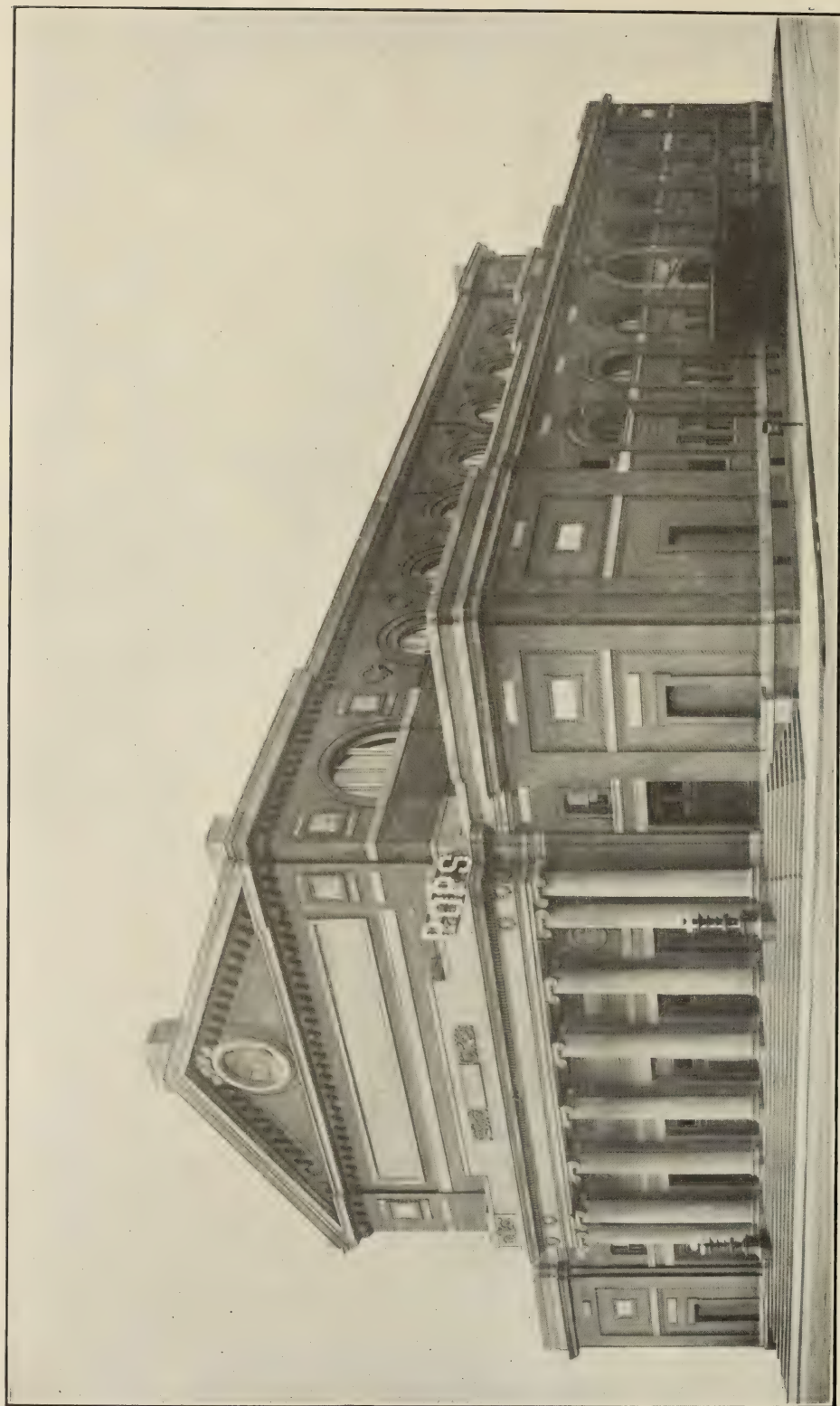
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Boston, Tuesday, May 30, 1911

Mr. GUSTAV STRUBE Number 26
Conductor

TUESDAY, MAY 30, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. MARCH, "Merry Soldiers" | Sabathil |
| 2. OVERTURE, "Zampa" | Herold |
| 3. SELECTION, "Cavalleria Rusticana" | Mascagni |
| 4. VALSE VALESCA | Chase |
| 5. SELECTION, "Pagliacci" | Leoncavallo |
| 6. { a. ROMANCE SANS PAROLES | Guilmant |
| { b. VALSE BRILLANTE | Chopin |
| (Flute Solo, Mr. BROOKE) | |
| 7. PRELUDE to "The Mastersingers of Nuremberg" | Wagner |
| 8. FINLANDIA | Sibelius |
| 9. SELECTION, "Mlle. Modiste" | Herbert |
| 10. { a. LA COLOMBE | Gounod |
| { b. THE LITTLE LEAD SOLDIERS | Piérné |
| 11. AMERICAN FANTASY | Herbert |
| (Organ, Mr. MARSHALL) | |
| 12. MARCH, "The Gladiator" | Fucik |

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FOURTEENTH TECH NIGHT

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Wednesday, May 31

Thursday, June 1

Tuesday, June 6

Wednesday, June 7

Thursday, June 8

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WEDNESDAY, MAY 31, 1911

Mr. STRUBE'S FAREWELL

PROGRAMME

- | | | |
|-------|-------------------------------|-----------|
| 1. | MARCH, "The Comet" | Strube |
| 2. | OVERTURE, "The Bronze Horse" | Auber |
| 3. | WALTZ, "Girls of Baden" | Komzak |
| 4. | SELECTION, "Aida" | Verdi |
| <hr/> | | |
| 5. | OVERTURE, "Mignon" | Thomas |
| 6. | PRELUDE TO ACT I, "Lohengrin" | Wagner |
| 7. | ENTRÉE TRIOMPHALE DES BOYARDS | Halvorson |
| 8. | OVERTURE, "Tannhäuser" | Wagner |
| <hr/> | | |
| 9. | OVERTURE, "Si j'étais Roi" | Adam |
| 10. | a. TRÄUMEREI | Schumann |
| | b. INTERMEZZO | Szalit |
| 11. | SELECTION, "Madame Sherry" | Hoshna |
| 12. | MARCH, "King Karl" | Unrath |

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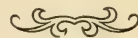
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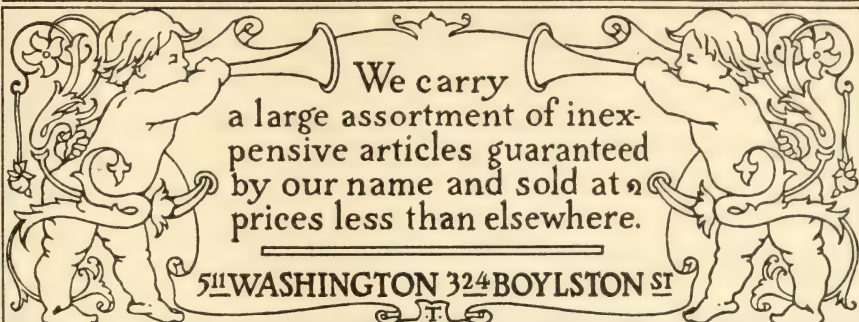
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THURSDAY, JUNE 1, 1911

First Appearance of Conductor A. Maquarre

PROGRAMME

- | | |
|---|--------------------------|
| 1. MARCH, "Joyeuse" (first time) | Auzende |
| 2. OVERTURE, "Mireille" | Gounod |
| 3. WALTZ, "Barcarolle" | Waldteufel |
| 4. SELECTION, "La Mascotte" | Audran |
| <hr/> | |
| 5. BALLET MUSIC, "Sylvia" | Délibes |
| a. Les Chasseresses | |
| b. Pizzicato | |
| c. Cortège de Bacchus | |
| 6. MÉDITATION | J. S. Bach—Jules Bordier |
| (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL) | |
| 7. SELECTION, "Lohengrin" | Wagner |
| 8. MARCHE HÉROIQUE (first time) | Saint-Saëns |
| <hr/> | |
| 9. OVERTURE, "Fra Diavolo" | Auber |
| 10. LA VOIX DES CLOCHES (first time) | Luigini |
| 11. WALTZ, "Endymion" (first time) | A. Maquarre |
| 12. MARCHE DES AMOUREUX | Ganne |

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FRIDAY, JUNE 2, 1911

PROGRAMME

- | | |
|---|-------------------|
| 1. MARCH, "En Avant" | Gungl |
| 2. OVERTURE, "La Dame Blanche" | Boiëldieu |
| 3. WALTZ, "Fideles Wien" | Komzak |
| 4. SELECTION, "Prince of Pilsen" | Luders |
| <hr/> | |
| 5. SUITE, "Gitanilla" (first time) | P. Lacombe |
| a. Les Romani | c. Sous le Soleil |
| b. Sous les Étoiles | d. Valse Bohème |
| 6. ENTR'ACTE, "Adrienne Lecouvreur" (first time) | Ciléa |
| 7. SELECTION, "Samson" | Saint-Saëns |
| 8. MARCHE HONGROISE | Berlioz |
| <hr/> | |
| 9. OVERTURE, "Mignon" | A. Thomas |
| 10. SCHERZO, "En Badinant" (strings) (first time) | D'Ambrosio |
| 11. WALTZ, "The Beautiful Blue Danube" | J. Strauss |
| 12. MARCH, "Under the Double Eagle" | J. Wagner |

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SATURDAY, JUNE 3, 1911

PROGRAMME

1. MARCH, "Chant de Gloire" (first time) G. Marie
 2. OVERTURE, "Jessonda" Spohr
 3. WALTZ, "Frascati" (first time) H. Litolf
 4. SELECTION, "Naughty Marietta" V. Herbert
-
5. SUITE No. 2, "L'Arlésienne" Bizet
 6. ENTR'ACTE, "Habanera" (first time) Lapara
 7. SELECTION, "Lakmé" (first time) Leo Délibes
 8. KERMESSE Godard
-
9. OVERTURE, "Poet and Peasant" Suppé
 - (Cello, Mr. KELLER)
 10. { a. LES PETITS SOLDATS DE PLOMB Pierné
 - b. ABENDLIED R. Schumann
 - (Violin, Mr. KRAFFT)
 11. WALTZ, "España" Waldteufel
 12. MARCH, "Merry Soldier" Sabathil

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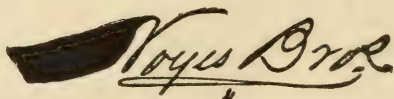
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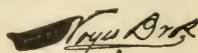


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MONDAY, JUNE 5, 1911

PROGRAMME

- | | |
|--|------------|
| 1. MARCH, "Grecque" (first time) | Ganne |
| 2. OVERTURE, "Domino Noir" | Auber |
| 3. WALTZ, "Reverie" | Waldteufel |
| 4. SELECTION, "Miss Helyett" | Audran |
| <hr/> | |
| 5. SUITE, "La Feria" | P. Lacome |
| a. Les Laureaux | |
| b. Sous le Balcon | |
| c. Au Théâtre | |
| 6. LE BAISER D'EUNICE (Opera "Quo Vadis") (first time) | J. Nougues |
| ('Cello, Mr. KELLER) | |
| 7. SELECTION, "Bohème" | Puccini |
| 8. RIDE OF THE VALKYRIES | R. Wagner |
| <hr/> | |
| 9. OVERTURE, "Sigurd" (first time) | Reyer |
| 10. GAVOTTE, "In the Shadows" (first time) | Finck |
| 11. WALTZ, "Les Blondes" | Ganne |
| 12. MARCH, "Tambour Battant" | Messenger |

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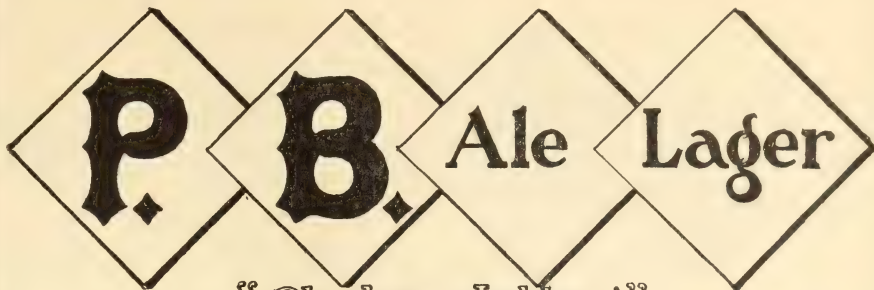
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TUESDAY, JUNE 6, 1911

FOURTEENTH TECH NIGHT

PROGRAMME

- | | | |
|-------|-----------------------------------|-----------------------|
| 1. | WALTZ, "Grubenlichter" | Zeller |
| 2. | { a. MARCH, "Up the Street" | Morse |
| | { b. DEAR OLD M. I. T. | H. S. Wonson, '07 |
| 3. | BALLET MUSIC, "La Gioconda" | Ponchielli |
| 4. | SELECTION, "The Prince of Pilsen" | Luders |
| <hr/> | | |
| 5. | OVERTURE, "William Tell" | Rossini |
| 6. | MAZURKA, "La Scandinave" | Ganne |
| 7. | A STEIN SONG | Bullard, '87 |
| | (Organ, Mr. MARSHALL) | |
| 8. | SELECTION, "The Arcadians" | Monckton |
| <hr/> | | |
| 9. | SELECTION, "Naughty Marietta" | Herbert |
| 10. | TAKE ME BACK TO TECH | I. W. Litchfield, '85 |
| 11. | AMERICAN FANTASY | Herbert |
| | (Organ, Mr. MARSHALL) | |
| 12. | MARCH, "Washington Post" | Sousa |

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WEDNESDAY, JUNE 7, 1911

H. M. M. B. A. NIGHT

PROGRAMME

- | | |
|---------------------------------------|------------|
| 1. MARCH, "Joyeuse" | Auzende |
| 2. OVERTURE, "Light Cavalry" | Suppé |
| 3. WALTZ, "Les Patineurs" | Waldteufel |
| 4. SELECTION, "Madame Sherry" | Hoshna |
| <hr/> | |
| 5. BALLET MUSIC, "La Gioconda" | Ponchielli |
| 6. MARCH, "Into Action" | Payne |
| (Dedicated to the H. M. M. B. A.) | |
| 7. SELECTION, "The Girl in the Train" | Fall |
| 8. OVERTURE, "Jubilee" | Weber |
| (Organ, Mr. MARSHALL) | |
| <hr/> | |
| 9. OVERTURE, "Raymond" | A. Thomas |
| 10. WALTZ, "Solitude" | Waldteufel |
| 11. AMERICAN FANTASY | Herbert |
| (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Flag of Victory" | Blon |



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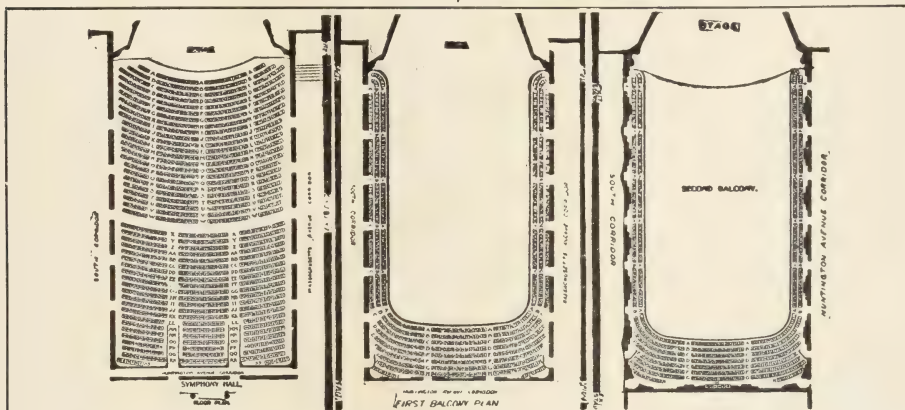


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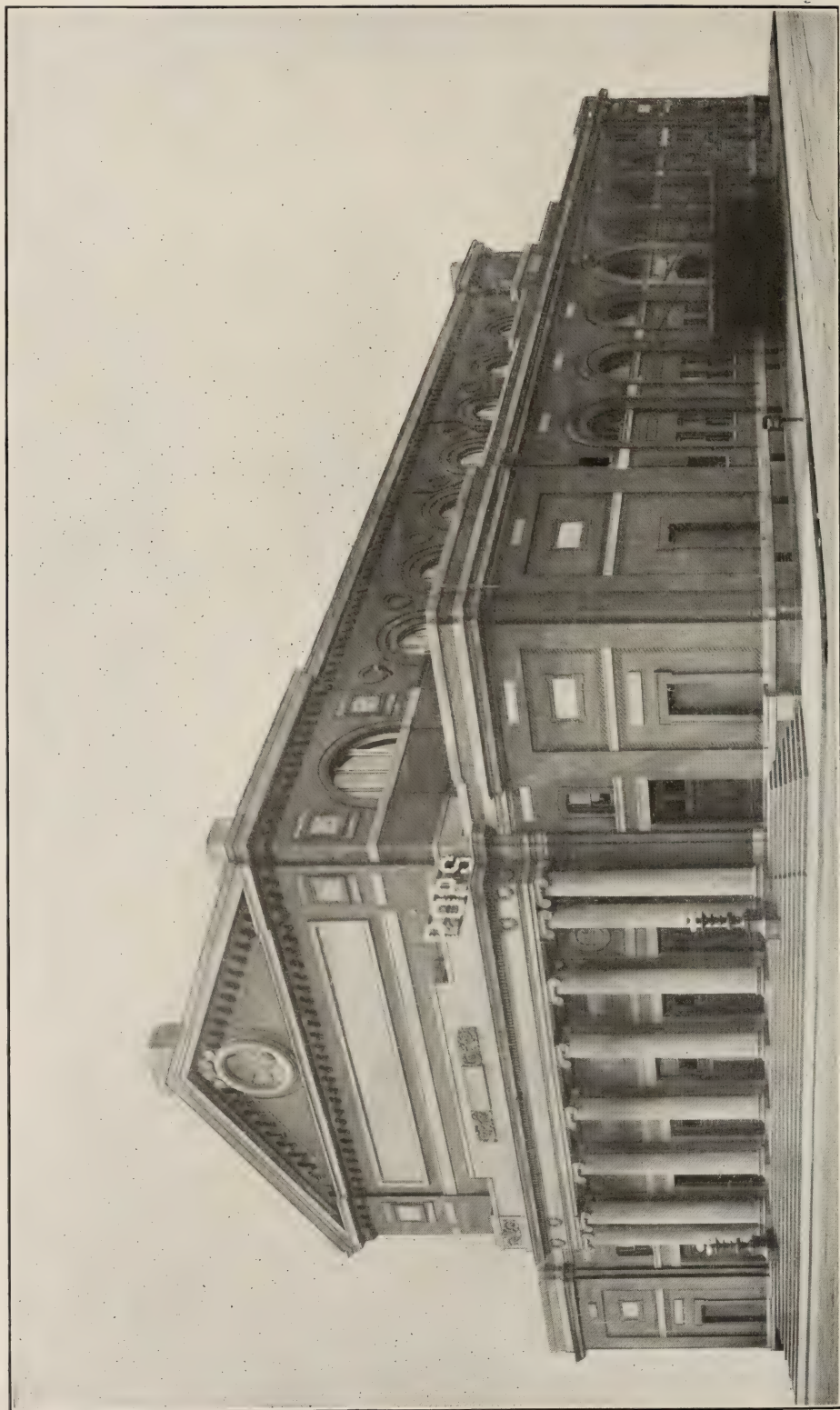
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Boston, Wednesday, May 31, 1911 **Mr. GUSTAV STRUBE** **Number 27**
Conductor

WEDNESDAY, MAY 31, 1911

Mr. STRUBE'S FAREWELL

PROGRAMME

- | | |
|----------------------------------|-----------|
| 1. MARCH, "The Comet" | Strube |
| 2. OVERTURE, "The Bronze Horse" | Auber |
| 3. WALTZ, "Girls of Baden" | Komzak |
| 4. SELECTION, "Aida" | Verdi |
| <hr/> | |
| 5. OVERTURE, "Mignon" | Thomas |
| 6. PRELUDE TO ACT I, "Lohengrin" | Wagner |
| 7. ENTRÉE TRIOMPHALE DES BOYARDS | Halvorson |
| 8. OVERTURE, "Tannhäuser" | Wagner |
| <hr/> | |
| 9. OVERTURE, "Si j'étais Roi" | Adam |
| 10. { a. TRÄUMEREI | Schumann |
| b. INTERMEZZO | Szalit |
| 11. SELECTION, "Madame Sherry" | Hoshna |
| 12. MARCH, "King Karl" | Unrath |

FIRST APPEARANCE OF CONDUCTOR A. MAQUARRE	Thursday, June 1
FOURTEENTH TECH NIGHT	Tuesday, June 6
H. M. M. B. A. NIGHT	Wednesday, June 7
FRENCH NIGHT	Thursday, June 8

GUSTAV STRUBE

Conductor of the "Pops"

writes of the

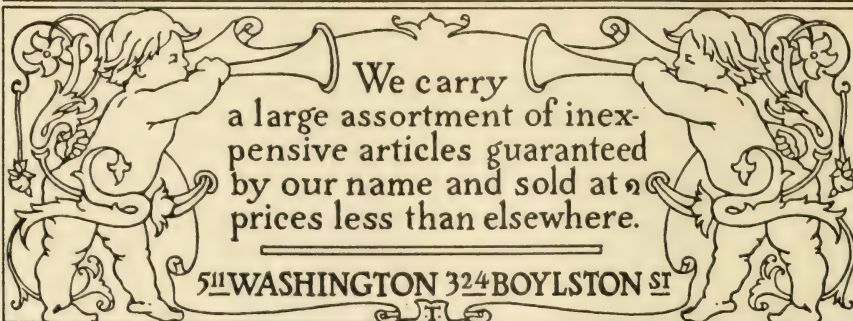
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THURSDAY, JUNE 1, 1911

First Appearance of Conductor A. Maquarre

PROGRAMME

- | | |
|---|--------------------------|
| 1. MARCH, "Joyeuse" (first time) | Auzende |
| 2. OVERTURE, "Mireille" | Gounod |
| 3. WALTZ, "Barcarolle" | Waldteufel |
| 4. SELECTION, "La Mascotte" | Audran |
| <hr/> | |
| 5. BALLET MUSIC, "Sylvia" | Délibes |
| a. Les Chasseresses | |
| b. Pizzicato | |
| c. Cortège de Bacchus | |
| 6. MÉDITATION | J. S. Bach—Jules Bordier |
| (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL) | |
| 7. SELECTION, "Lohengrin" | Wagner |
| 8. MARCHE HÉROIQUE (first time) | Saint-Saëns |
| <hr/> | |
| 9. OVERTURE, "Fra Diavolo" | Auber |
| 10. LA VOIX DES CLOCHES (first time) | Luigini |
| 11. WALTZ, "Endymion" (first time) | A. Maquarre |
| 12. MARCHE DES AMOUREUX | Ganne |

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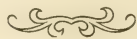
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CASWELL CLUB PANETELAS	10c. each	PUNCH OBSEQUIOS	35c., 3 for \$1.00
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FRIDAY, JUNE 2, 1911

PROGRAMME

- | | |
|---|-------------------|
| 1. MARCH, "En Avant" | Gungl |
| 2. OVERTURE, "La Dame Blanche" | Boiëldieu |
| 3. WALTZ, "Fideles Wien" | Komzak |
| 4. SELECTION, "Prince of Pilsen" | Luders |
| <hr/> | |
| 5. SUITE, "Gitanilla" (first time) | P. Lacome |
| a. Les Romani | c. Sous le Soleil |
| b. Sous les Étoiles | d. Valse Bohème |
| 6. ENTR'ACTE, "Adrienne Lecouvreur" (first time) | Ciléa |
| 7. SELECTION, "Samson" | Saint-Saëns |
| 8. MARCHE HONGROISE | Berlioz |
| <hr/> | |
| 9. OVERTURE, "Mignon" | A. Thomas |
| 10. SCHERZO, "En Badinant" (strings) (first time) | D'Ambrosio |
| 11. WALTZ, "The Beautiful Blue Danube" | J. Strauss |
| 12. MARCH, "Under the Double Eagle" | J. Wagner |

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| Words by HAROLD HARFORD | Music by CHARLES MARSHALL |
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| WHEN SHADOWS GATHER | Price, 60 cents |
| Words by FRED. E. WEATHERLY | Music by CHARLES MARSHALL |
| In four keys, (compass of the lowest key, Bb to Eb) | |
| MACUSHLA | Price, 60 cents |
| Words by JOSEPHINE V. ROWE | Music by DERMOT MACMURRAGH |
| In three keys, (compass of the lowest key, C to Eb) | |
| YOUR DEAR BROWN EYES | Price, 60 cents |
| Words by F. E. WEATHERLY | Music by STEPHEN ADAMS |
| In four keys, F, G, Ab and A (compass of the lowest key, C to E) | |
| A FAREWELL | Price, 60 cents |
| Words by CHARLES KINGSLEY | Music by S. LIDDLE |
| In five keys, G, Ab, Bb, C and D (compass of the lowest key, D to D) | |

3

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SATURDAY, JUNE 3, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. MARCH, "Chant de Gloire" (first time) | G. Marie |
| 2. OVERTURE, "Jessonda" | Spohr |
| 3. WALTZ, "Frascati" (first time) | H. Litolf |
| 4. SELECTION, "Naughty Marietta" | V. Herbert |
| <hr/> | |
| 5. SUITE No. 2, "L'Arlésienne" | Bizet |
| 6. ENTR'ACTE. "Habanera" (first time) | Lapara |
| 7. SELECTION, "Lakmé" (first time) | Leo Délibes |
| 8. KERMESE | Godard |
| <hr/> | |
| 9. OVERTURE, "Poet and Peasant" | Suppé |
| (Cello, Mr. KELLER) | |
| 10. { a. LES PETITS SOLDATS DE PLOMB | Pierné |
| b. ABENDLIED | R. Schumann |
| (Violin, Mr. KRAFFT) | |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCH, "Merry Soldier" | Sabathil |

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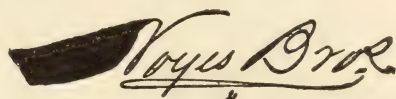
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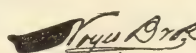


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MONDAY, JUNE 5, 1911

PROGRAMME

- | | |
|--|------------|
| 1. MARCH, "Grecque" (first time) | Ganne |
| 2. OVERTURE, "Domino Noir" | Auber |
| 3. WALTZ, "Reverie" | Waldteufel |
| 4. SELECTION, "Miss Helyett" | Audran |
| <hr/> | |
| 5. SUITE, "La Ferie" | P. Lacombe |
| a. Les Laureaux | |
| b. Sous le Balcon | |
| c. Au Théâtre | |
| 6. LE BAISER D'EUNICE (Opera "Quo Vadis") (first time) | J. Nougues |
| ('Cello, Mr. KELLER) | |
| 7. SELECTION, "Bohème" | Puccini |
| 8. RIDE OF THE VALKYRIES | R. Wagner |
| <hr/> | |
| 9. OVERTURE, "Sigurd" (first time) | Reyer |
| 10. GAVOTTE, "In the Shadows" (first time) | Finck |
| 11. WALTZ, "Les Blondes" | Ganne |
| 12. MARCH, "Tambour Battant" | Messenger |

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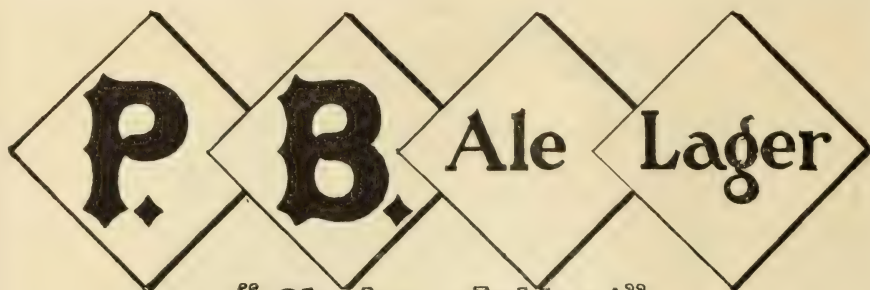
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MALTY AND HOPPY

TUESDAY, JUNE 6, 1911

FOURTEENTH TECH NIGHT

PROGRAMME

- | | |
|--------------------------------------|-----------------------|
| 1. WALTZ, "Grubenlichter" | Zeller |
| 2. { a. MARCH, "Up the Street" | Morse |
| { b. DEAR OLD M. I. T. | H. S. Wonson, '07 |
| 3. BALLET MUSIC, "La Gioconda" | Ponchielli |
| 4. SELECTION, "The Prince of Pilsen" | Luders |
| <hr/> | |
| 5. OVERTURE, "William Tell" | Rossini |
| 6. MAZURKA, "La Scandinave" | Ganne |
| 7. A STEIN SONG | Bullard, '87 |
| (Organ, Mr. MARSHALL) | |
| 8. SELECTION, "The Arcadians" | Monckton |
| <hr/> | |
| 9. SELECTION, "Naughty Marietta" | Herbert |
| 10. TAKE ME BACK TO TECH | I. W. Litchfield, '85 |
| 11. AMERICAN FANTASY | Herbert |
| (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Washington Post" | Sousa |

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WEDNESDAY, JUNE 7, 1911

H. M. M. B. A. NIGHT

PROGRAMME

- | | |
|---|------------|
| 1. MARCH, "Joyeuse" | Auzende |
| 2. OVERTURE, "Light Cavalry" | Suppé |
| 3. WALTZ, "Les Patineurs" | Waldteufel |
| 4. SELECTION, "Madame Sherry" | Hoshna |
| <hr/> | |
| 5. BALLET MUSIC, "La Gioconda" | Ponchielli |
| 6. MARCH, "Into Action" | Payne |
| (Dedicated to the H. M. M. B. A.) | |
| 7. SELECTION, "The Girl in the Train" | Fall |
| 8. OVERTURE, "Jubilee" | Weber |
| (Organ, Mr. MARSHALL) | |
| <hr/> | |
| 9. OVERTURE, "Raymond" | A. Thomas |
| 10. WALTZ, "Solitude" | Waldteufel |
| 11. AMERICAN FANTASY | Herbert |
| (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Flag of Victory" | Blon |



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THURSDAY, JUNE 8, 1911

FRENCH NIGHT

PROGRAMME

1. MARCH, "Burlesque" (first time) E. Gillet
 2. OVERTURE, "La Sirène" (first time) Auber
 3. WALTZ, "Arc en Ciel" Waldteufel
 4. SELECTION, "La Fille du Tambour Major" Offenbach
-
5. FIRST SUITE (first time) Guiraud
 6. AU CLAIRE DE LUNE A. Maquarre
(Violin, Mr. KRAFFT; Organ, Mr. MARSHALL)
 7. SELECTION, "Manon" Massenet
 8. DANSE MACABRE Saint-Saëns
(Violin, Mr. KRAFFT)
-
9. OVERTURE, "Sigurd" Reyner
 10. LE BAISER D'EUNICE, from "Quo Vadis" Nougues
(Cello Solo, Mr. KELLER)
 11. VALSE DES BLONDES Ganne
 12. MARCH, "Tambour Battant" Messenger

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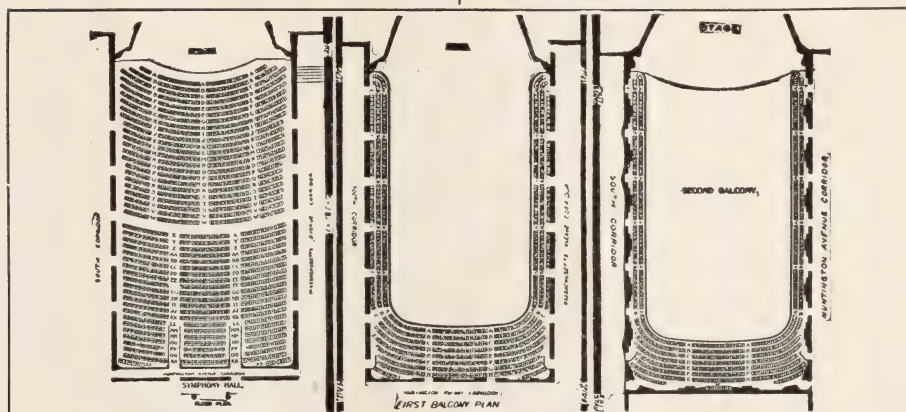


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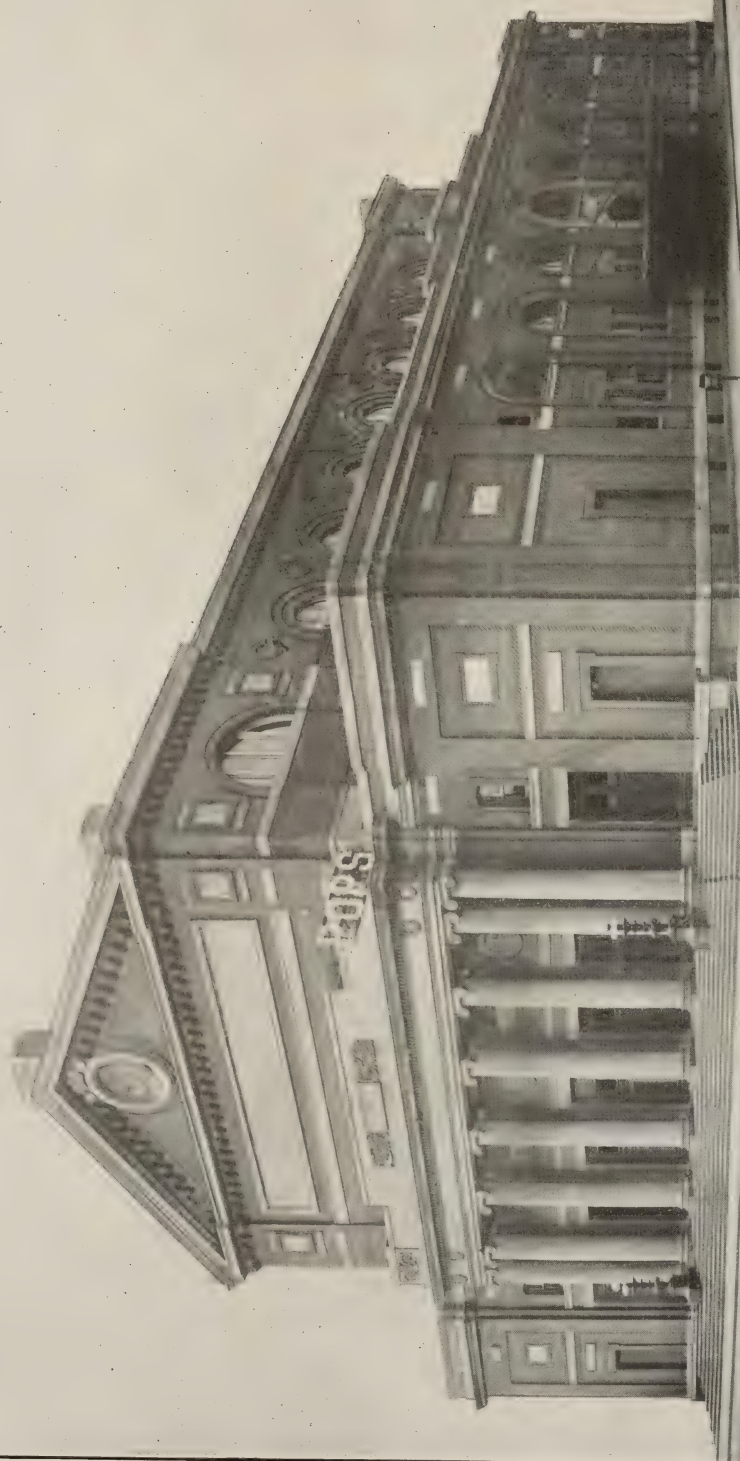
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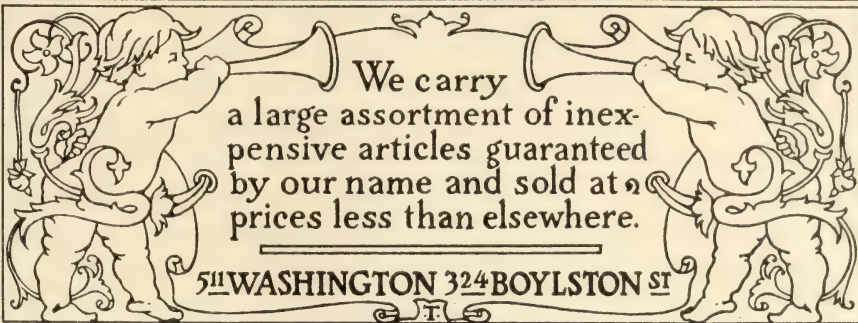
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Boston, Thursday, June 1, 1911

Mr. A. MAQUARRE
Conductor

Number 28

THURSDAY, JUNE 1, 1911

First Appearance of Conductor A. Maquarre

PROGRAMME

- | | |
|---|--------------------------|
| 1. MARCH, "Joyeuse" (first time) | Auzende |
| 2. OVERTURE, "Mireille" | Gounod |
| 3. WALTZ, "Barcarolle" | Waldteufel |
| 4. SELECTION, "La Mascotte" | Audran |
| 5. BALLET MUSIC, "Sylvia" | Délibes |
| a. Les Chasseresses | |
| b. Pizzicato | |
| c. Cortège de Bacchus | |
| 6. MÉDITATION | J. S. Bach—Jules Bordier |
| (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL) | |
| 7. SELECTION, "Lohengrin" | Wagner |
| 8. MARCHE HÉROIQUE (first time) | Saint-Saëns |
| 9. OVERTURE, "Fra Diavolo" | Auber |
| 10. LA VOIX DES CLOCHES (first time) | Luigini |
| 11. WALTZ, "Endymion" (first time) | A. Maquarre |
| 12. MARCHE DES AMOUREUX | Ganne |
| FOURTEENTH TECH NIGHT | Tuesday, June 6 |
| H. M. M. B. A. NIGHT | Wednesday, June 7 |
| FRENCH NIGHT | Thursday, June 8 |

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FRIDAY, JUNE 2, 1911

PROGRAMME

- | | |
|---|-------------------|
| 1. MARCH, "En Avant" | Gungl |
| 2. OVERTURE, "La Dame Blanche" | Boiëldieu |
| 3. WALTZ, "Fideles Wien" | Komzak |
| 4. SELECTION, "Prince of Pilsen" | Luders |
| <hr/> | |
| 5. SUITE, "Gitanilla" (first time) | P. Lacomme |
| a. Les Romani | c. Sous le Soleil |
| b. Sous les Étoiles | d. Valse Bohème |
| 6. ENTR'ACTE, "Adrienne Lecouvreur" (first time) | Ciléa |
| 7. SELECTION, "Samson" | Saint-Saëns |
| 8. MARCHE HONGROISE | Berlioz |
| <hr/> | |
| 9. OVERTURE, "Mignon" | A. Thomas |
| 10. SCHERZO, "En Badinant" (strings) (first time) | D'Ambrosio |
| 11. WALTZ, "The Beautiful Blue Danube" | J. Strauss |
| 12. MARCH, "Under the Double Eagle" | J. Wagner |

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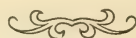
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Words by JOSEPHINE V. ROWE	Music by DERMOT MACMURRAGH
In three keys, (compass of the lowest key, C to Eb)	
YOUR DEAR BROWN EYES	Price, 60 cents
Words by F. E. WEATHERLY	Music by STEPHEN ADAMS
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A FAREWELL	Price, 60 cents
Words by CHARLES KINGSLEY	Music by S. LIDDLE
In five keys, G, Ab, Bb, C and D (compass of the lowest key, D to D)	3

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SATURDAY, JUNE 3, 1911

PROGRAMME

1. MARCH, "Chant de Gloire" (first time)	G. Marie
2. OVERTURE, "Jessonda"	Spohr
3. WALTZ, "Frascati" (first time)	H. Litolf
4. SELECTION, "Naughty Marietta"	V. Herbert
5. SUITE No. 2, "L'Arlésienne"	Bizet
6. ENTR'ACTE, "Habanera" (first time)	Lapara
7. SELECTION, "Lakmé" (first time)	Leo Délibes
8. KERMESE	Godard
9. OVERTURE, "Poet and Peasant"	Suppé
(Cello, Mr. KELLER)	
10. { a. LES PETITS SOLDATS DE PLOMB	Pierné
b. ABENDLIED	R. Schumann
(Violin, Mr. KRAFFT)	
11. WALTZ, "España"	Waldteufel
12. MARCH, "Merry Soldier"	Sabathil

A. MAQUARRE

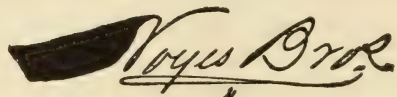
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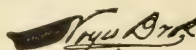


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MONDAY, JUNE 5, 1911

PROGRAMME

- | | | |
|--|-----------|------------|
| 1. MARCH, "Grecque" (first time) | | Ganne |
| 2. OVERTURE, "Domino Noir" | | Auber |
| 3. WALTZ, "Reverie" | | Waldteufel |
| 4. SELECTION, "Miss Helyett" | | Audran |
| <hr/> | | |
| 5. SUITE, "La Ferie" | | P. Lacomme |
| a. Les Laureaux | | |
| b. Sous le Balcon | | |
| c. Au Théâtre | | |
| 6. LE BAISER D'EUNICE (Opera "Quo Vadis") (first time) | | J. Nougues |
| ('Cello, Mr. KELLER) | | |
| 7. SELECTION, "Bohème" | | Puccini |
| 8. RIDE OF THE VALKYRIES | | R. Wagner |
| <hr/> | | |
| 9. OVERTURE, "Sigurd" (first time) | | Reyer |
| 10. GAVOTTE, "In the Shadows" (first time) | | Finck |
| 11. WALTZ, "Les Blondes" | | Ganne |
| 12. MARCH, "Tambour Battant" | | Messager |

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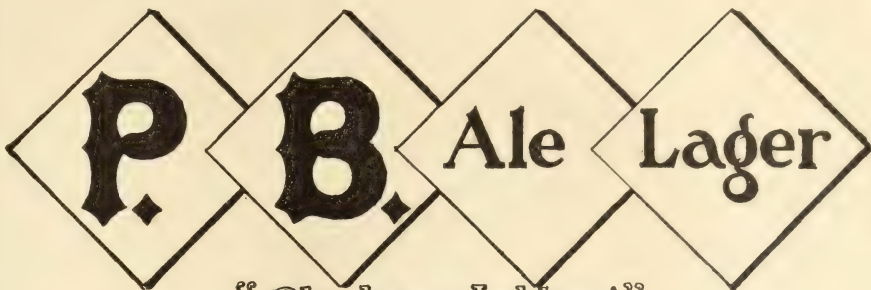
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TUESDAY, JUNE 6, 1911

FOURTEENTH TECH NIGHT

PROGRAMME

- | | | |
|-------|-----------------------------------|-----------------------|
| 1. | WALTZ, "Grubenlichter" | Zeller |
| 2. | { a. MARCH, "Up the Street" | Morse |
| | { b. DEAR OLD M. I. T. | H. S. Wonson, '07 |
| 3. | BALLET MUSIC, "La Gioconda" | Ponchielli |
| 4. | SELECTION, "The Prince of Pilsen" | Luders |
| <hr/> | | |
| 5. | OVERTURE, "William Tell" | Rossini |
| 6. | MAZURKA, "La Scandinave" | Ganne |
| 7. | A STEIN SONG | Bullard, '87 |
| | (Organ, Mr. MARSHALL) | |
| 8. | SELECTION, "The Arcadians" | Monckton |
| <hr/> | | |
| 9. | SELECTION, "Naughty Marietta" | Herbert |
| 10. | TAKE ME BACK TO TECH | I. W. Litchfield, '85 |
| 11. | AMERICAN FANTASY | Herbert |
| | (Organ, Mr. MARSHALL) | |
| 12. | MARCH, "Washington Post" | Sousa |

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WEDNESDAY, JUNE 7, 1911

H. M. M. B. A. NIGHT

PROGRAMME

- | | |
|---------------------------------------|------------|
| 1. MARCH, "Joyeuse" | Auzende |
| 2. OVERTURE, "Light Cavalry" | Suppé |
| 3. WALTZ, "Les Patineurs" | Waldteufel |
| 4. SELECTION, "Madame Sherry" | Hoshna |
| <hr/> | |
| 5. BALLET MUSIC, "La Gioconda" | Ponchielli |
| 6. MARCH, "Into Action" | Payne |
| (Dedicated to the H. M. M. B. A.) | |
| 7. SELECTION, "The Girl in the Train" | Fall |
| 8. OVERTURE, "Jubilee" | Weber |
| (Organ, Mr. MARSHALL) | |
| <hr/> | |
| 9. OVERTURE, "Raymond" | A. Thomas |
| 10. WALTZ, "Solitude" | Waldteufel |
| 11. AMERICAN FANTASY | Herbert |
| (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Flag of Victory" | Blon |



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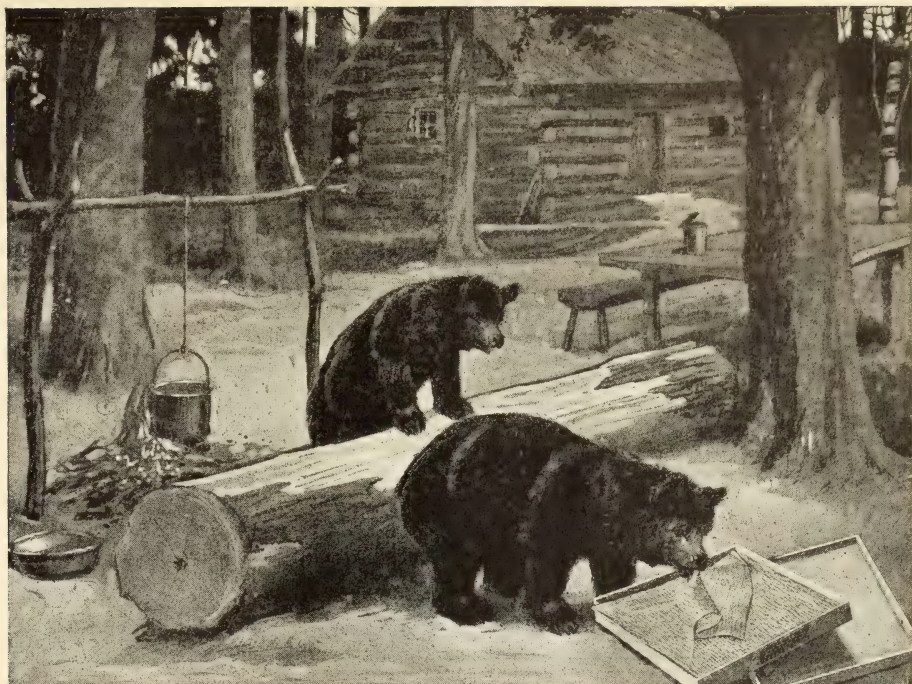
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THURSDAY, JUNE 8, 1911

FRENCH NIGHT

PROGRAMME

- | | |
|---|-------------|
| 1. MARCH, "Burlesque" (first time) | E. Gillet |
| 2. OVERTURE, "La Sirène" (first time) | Auber |
| 3. WALTZ, "Arc en Ciel" | Waldteufel |
| 4. SELECTION, "La Fille du Tambour Major" | Offenbach |
| <hr/> | |
| 5. FIRST SUITE (first time) | Guiraud |
| 6. CHANSON D'AMOUR | Maquarre |
| 7. SELECTION, "Manon" | Massenet |
| 8. DANSE MACABRE | Saint-Saëns |
| (Violin, Mr. KRAFFT) | |
| <hr/> | |
| 9. OVERTURE, "Sigurd" | Reyer |
| 10. LE BAISER D'EUNICE, from "Quo Vadis" | Nougés |
| ('Cello Solo, Mr. KELLER) | |
| 11. VALSE DES BLONDES | Ganne |
| 12. MARCH, "Tambour Battant" | Messenger |

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FRIDAY, JUNE 9, 1911

PROGRAMME

- | | |
|---|----------------|
| 1. MARCH, "Chant de Gloire" | G. Marie |
| 2. OVERTURE, "Mireille" | Gounod |
| 3. WALTZ, "Dornroeschen" | Tschaikowsky |
| 4. SELECTION, "Cavalleria Rusticana" | Mascagni |
| <hr/> | |
| 5. SUITE, "Scènes Pittoresques" | Massenet |
| a. Marche | c. Angelus |
| b. Air de Ballet | d. Fête Bohème |
| 6. LÉGENDE (first time) | Carl Stix |
| 7. SELECTION, "Il Trovatore" | Verdi |
| 8. RUSTIC DANCE, from "Rustic Wedding" Symphony | Goldmark |
| <hr/> | |
| 9. OVERTURE, "Rienzi" | Wagner |
| 10. SUITE INDIENNE (for strings) | A. Maquarre |
| a. Indian March | |
| b. Minnehaha Reverie | |
| c. Snake Dance | |
| 11. WALTZ, "Vienna Blood" | Strauss |
| 12. SALVE IMPERATOR (first time) | Fucik |

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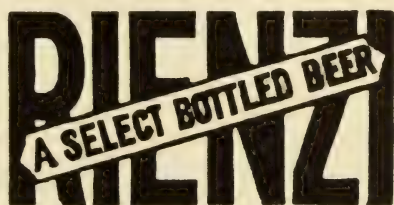
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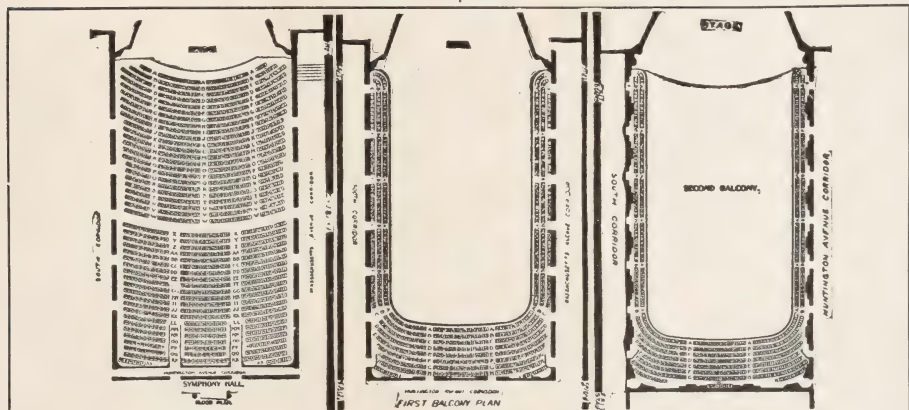
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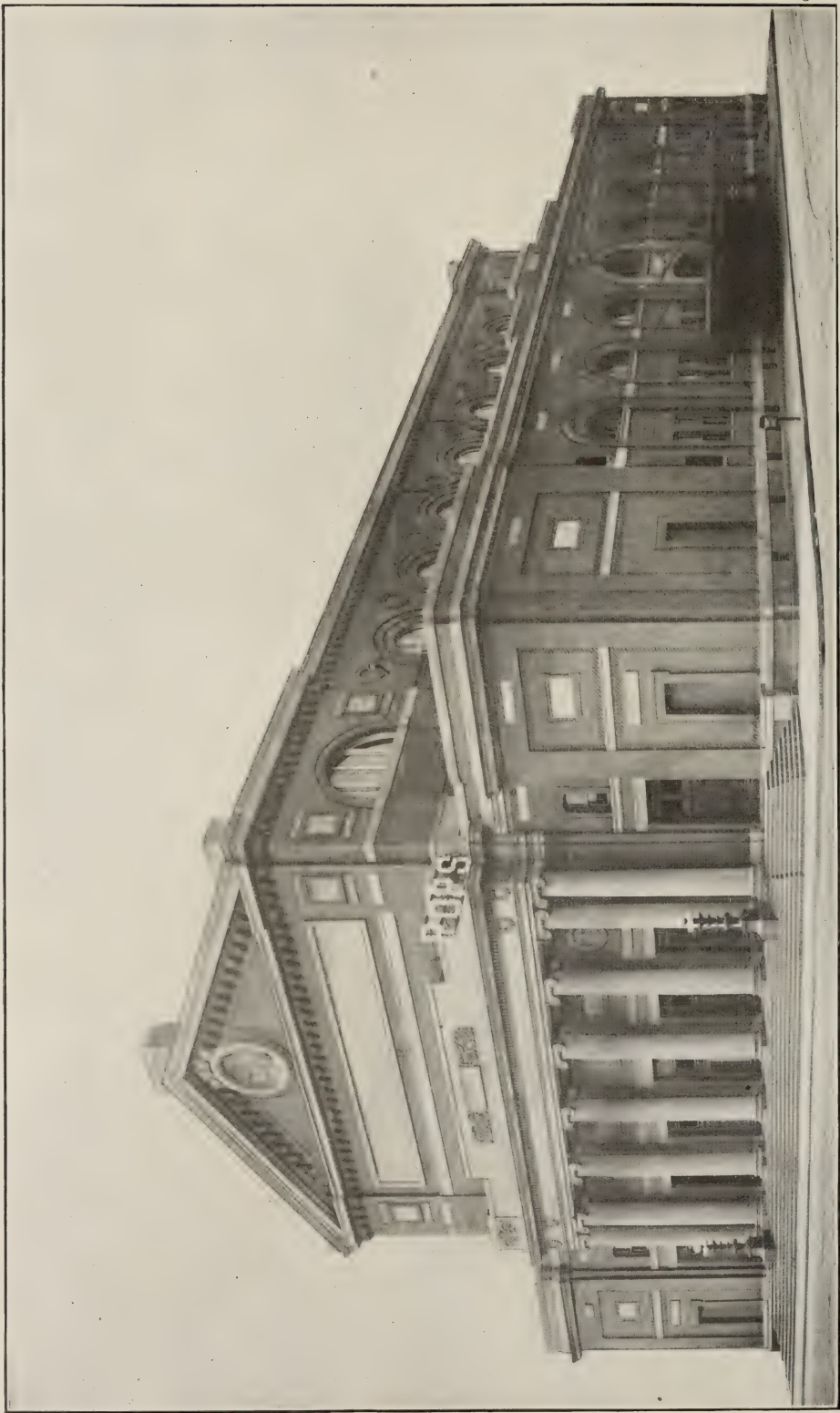
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Boston, Friday, June 2, 1911

Mr. A. MAQUARRE
Conductor

Number 29

FRIDAY, JUNE 2, 1911

PROGRAMME

- | | |
|---|-------------|
| 1. MARCH, "En Avant" | Gungl |
| 2. OVERTURE, "La Dame Blanche" | Boiëldieu |
| 3. WALTZ, "Fideles Wien" | Komzak |
| 4. SELECTION, "Prince of Pilsen" | Luders |
| 5. SUITE, "Gitanilla" (first time) | P. Lacomé |
| a. Les Romani | |
| b. Sous les Étoiles | |
| c. Sous le Soleil | |
| d. Valse Bohème | |
| 6. ENTR'ACTE, "Adrienne Lecouvreur" (first time) | Ciléa |
| 7. SELECTION, "Samson" | Saint-Saëns |
| 8. MARCHE HONGROISE | Berlioz |
| 9. OVERTURE, "Mignon" | A. Thomas |
| 10. SCHERZO, "En Bâtinant" (strings) (first time) | D'Ambrosio |
| 11. WALTZ, "The Beautiful Blue Danube" | J. Strauss |
| 12. MARCH, "Under the Double Eagle" | J. Wagner |

FOURTEENTH TECH NIGHT	Tuesday, June 6
HOTEL MEN'S NIGHT	Wednesday, June 7
FRENCH NIGHT	Thursday, June 8

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SATURDAY, JUNE 3, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. MARCH, "Chant de Gloire" (first time) | G. Marie |
| 2. OVERTURE, "Jessonda" | Spohr |
| 3. WALTZ, "Frascati" (first time) | H. Litolf |
| 4. SELECTION, "Naughty Marietta" | V. Herbert |
| <hr/> | |
| 5. SUITE No. 2, "L'Arlésienne" | Bizet |
| 6. ENTR'ACTE, "Habanera" (first time) | Lapara |
| 7. SELECTION, "Lakmé" (first time) | Leo Délibes |
| 8. KERMESE | Godard |
| <hr/> | |
| 9. OVERTURE, "Poet and Peasant" | Suppé |
| (Cello, Mr. KELLER) | |
| 10. { a. LES PETITS SOLDATS DE PLOMB | Pierné |
| b. ABENDLIED | R. Schumann |
| (Violin, Mr. KRAFFT) | |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCH, "Merry Soldier" | Sabathil |

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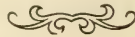
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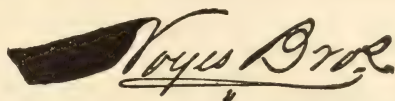
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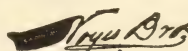


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MONDAY, JUNE 5, 1911

PROGRAMME

- | | | |
|-------|---|------------|
| 1. | MARCH, "Grecque" (first time) | Ganne |
| 2. | OVERTURE, "Domino Noir" | Auber |
| 3. | WALTZ, "Reverie" | Waldteufel |
| 4. | SELECTION, "Miss Helyett" | Audran |
| <hr/> | | |
| 5. | SUITE, "La Ferie"
a. Les Laureaux
b. Sous le Balcon
c. Au Théâtre | P. Lacomme |
| 6. | LE BAISER D'EUNICE (Opera "Quo Vadis") (first time)
('Cello, Mr. KELLER) | J. Nougues |
| 7. | SELECTION, "Bohème" | Puccini |
| 8. | RIDE OF THE VALKYRIES | R. Wagner |
| <hr/> | | |
| 9. | OVERTURE, "Sigurd" (first time) | Reyer |
| 10. | GAVOTTE, "In the Shadows" (first time) | Finck |
| 11. | WALTZ, "Les Blondes" | Ganne |
| 12. | MARCH, "Tambour Battant" | Messenger |

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TUESDAY, JUNE 6, 1911

FOURTEENTH TECH NIGHT

PROGRAMME

- | | |
|--|-----------------------|
| 1. WALTZ, "Grubenlichter" | Zeller |
| 2. { a. MARCH, "Up the Street" | Morse |
| b. DEAR OLD M. I. T. | H. S. Wonson, '07 |
| 3. BALLET MUSIC, "La Gioconda" | Ponchielli |
| 4. SELECTION, "The Prince of Pilsen" | Luders |
| <hr/> | |
| 5. OVERTURE, "William Tell" | Rossini |
| 6. MAZURKA, "La Scandinave" | Ganne |
| 7. A STEIN SONG | Bullard, '87 |
| (Organ, Mr. MARSHALL) | |
| 8. SELECTION, "The Arcadians" | Monckton |
| <hr/> | |
| 9. SELECTION, "Naughty Marietta" | Herbert |
| 10. TAKE ME BACK TO TECH | I. W. Litchfield, '85 |
| 11. AMERICAN FANTASY | Herbert |
| (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Washington Post" | Sousa |

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WEDNESDAY, JUNE 7, 1911

HOTEL MEN'S NIGHT

PROGRAMME

- | | |
|---|------------|
| 1. MARCH, "Joyeuse" | Auzende |
| 2. OVERTURE, "Light Cavalry" | Suppé |
| 3. WALTZ, "Les Patineurs" | Waldteufel |
| 4. SELECTION, "Madame Sherry" | Hoshna |
| <hr/> | |
| 5. BALLET MUSIC, "La Gioconda" | Ponchielli |
| 6. MARCH, "Into Action" | Payne |
| (Dedicated to the H. M. M. B. A.) | |
| 7. SELECTION, "The Girl in the Train" | Fall |
| 8. OVERTURE, "Jubilee" | Weber |
| <hr/> | |
| 9. OVERTURE, "Raymond" | A. Thomas |
| 10. WALTZ, "Solitude" | Waldteufel |
| 11. AMERICAN FANTASY | Herbert |
| (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Flag of Victory" | Blon |



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THURSDAY, JUNE 8, 1911

FRENCH NIGHT

PROGRAMME

- | | |
|---|-------------|
| 1. MARCH, "Burlesque" (first time) | E. Gillet |
| 2. OVERTURE, "La Sirène" (first time) | Auber |
| 3. WALTZ, "Arc en Ciel" | Waldteufel |
| 4. SELECTION, "La Fille du Tambour Major" | Offenbach |
| <hr/> | |
| 5. FIRST SUITE (first time) | Guiraud |
| 6. CHANSON D'AMOUR | Maquarre |
| 7. SELECTION, "Manon" | Massenet |
| 8. DANSE MACABRE | Saint-Saëns |
| (Violin, Mr. KRAFFT) | |
| <hr/> | |
| 9. OVERTURE, "Sigurd" | Reyer |
| 10. LE BAISER D'EUNICE, from "Quo Vadis" | Nougues |
| ('Cello Solo, Mr. KELLER) | |
| 11. VALSE DES BLONDES | Ganne |
| 12. MARCH, "Tambour Battant" | Messenger |

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FRIDAY, JUNE 9, 1911

PROGRAMME

- | | |
|---|----------------|
| 1. MARCH, "Chant de Gloire" | G. Marie |
| 2. OVERTURE, "Mireille" | Gounod |
| 3. WALTZ, "Dornroeschen" | Tschaikowsky |
| 4. SELECTION, "Cavalleria Rusticana" | Mascagni |
| <hr/> | |
| 5. SUITE, "Scènes Pittoresques" | Massenet |
| a. Marche | c. Angelus |
| b. Air de Ballet | d. Fête Bohème |
| 6. LÉGENDE (first time) | Carl Stix |
| 7. SELECTION, "Il Trovatore" | Verdi |
| 8. RUSTIC DANCE, from "Rustic Wedding" Symphony | Goldmark |
| <hr/> | |
| 9. OVERTURE, "Rienzi" | Wagner |
| 10. SUITE INDIENNE (for strings) | A. Maquarre |
| a. Indian March | |
| b. Minnehaha Reverie | |
| c. Snake Dance | |
| 11. WALTZ, "Vienna Blood" | Strauss |
| 12. SALVE IMPERATOR (first time) | Fucik |

A. MAQUARRE

Conductor of the "Pops"

writes of the

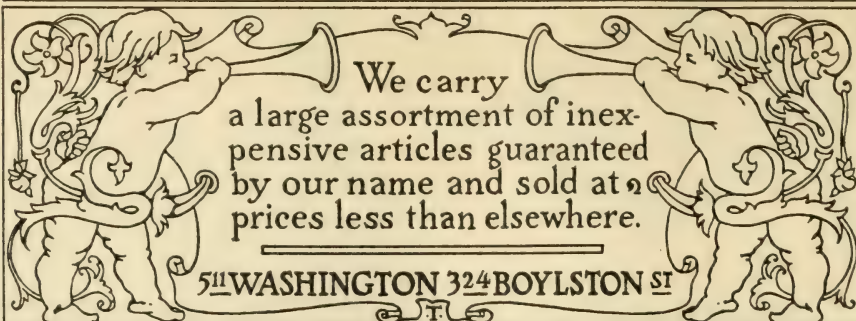
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SATURDAY, JUNE 10, 1911

PROGRAMME

- | | |
|---|-------------|
| 1. MARCH, "King's Hussars" (first time) | R. Léonard |
| 2. OVERTURE, "Si j'étais roi" | Adam |
| 3. WALTZ, "Grubenlichter" | Zeller |
| 4. SELECTION, "Prince of Pilsen" | Luders |
| <hr/> | |
| 5. BALLET MUSIC, "Coppelia" | L. Délibes |
| 6. INTERMEZZO WALTZ | C. Stix |
| 7. SELECTION, "Aïda" | Verdi |
| 8. INVITATION TO THE DANCE | Weber |
| <hr/> | |
| 9. OVERTURE, "William Tell" | Rossini |
| (Cello, Mr. KELLER) | |
| 10. ABENDLIED | R. Schumann |
| (Violin, Mr. KRAFFT) | |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCH, "Flag of Victory" | Blon |

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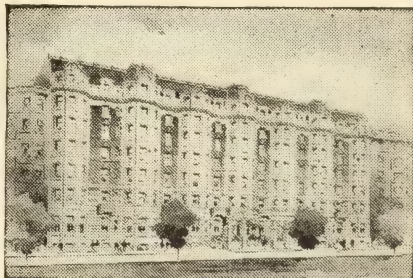
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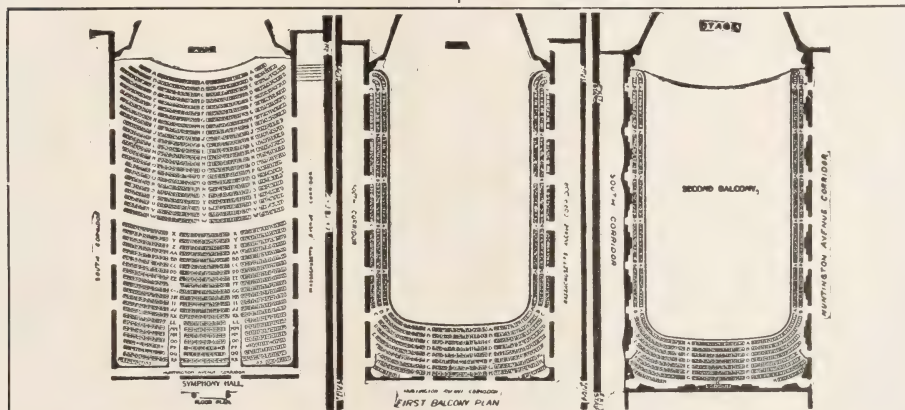


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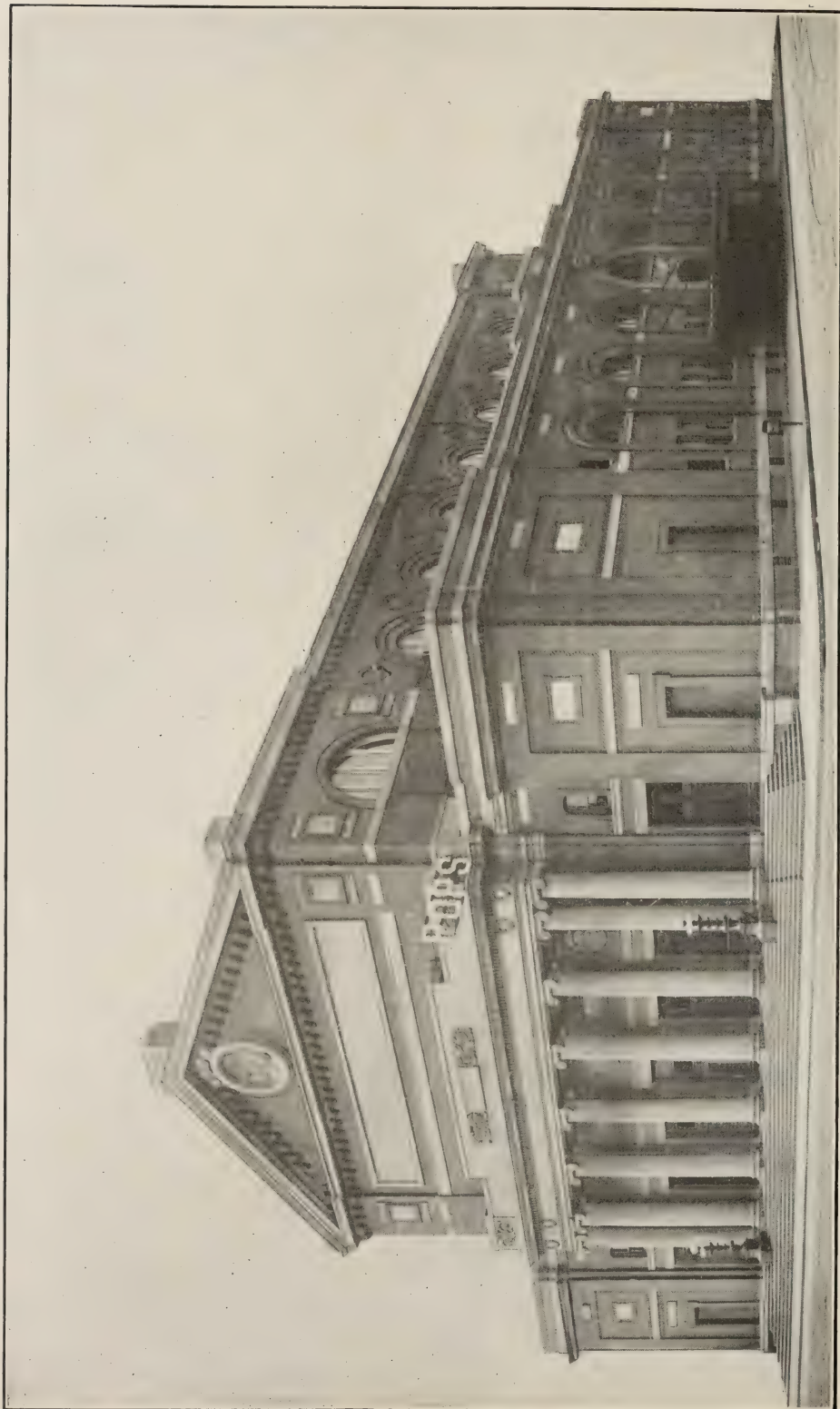
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Boston, Saturday, June 3, 1911

Mr. A. MAQUARRE
Conductor

Number 30

SATURDAY, JUNE 3, 1911

PROGRAMME

1.	MARCH, "Chant de Gloire" (first time)	G. Marie
2.	OVERTURE, "Jessonda"	Spohr
3.	WALTZ, "Frascati" (first time)	H. Litolf
4.	SELECTION, "Naughty Marietta"	V. Herbert
5.	SUITE No. 2, "L'Arlésienne"	Bizet
6.	ENTR'ACTE, "Habanera" (first time)	Lapara
7.	SELECTION, "Lakmé" (first time)	Leo Délibes
8.	KERMESSE	Godard
9.	OVERTURE, "Poet and Peasant"	Suppé
	(Cello, Mr. KELLER)	
10.	a. LES PETITS SOLDATS DE PLOMB	Pierné
	b. ABENDLIED	R. Schumann
	(Violin, Mr. KRAFFT)	
11.	WALTZ, "España"	Waldteufel
12.	MARCH, "Merry Soldier"	Sabathil

FOURTEENTH TECH NIGHT	Tuesday, June 6
HOTEL MEN'S NIGHT	Wednesday, June 7
FRENCH NIGHT	Thursday, June 8
FIRST CORPS CADETS VETERANS' NIGHT	Monday, June 12

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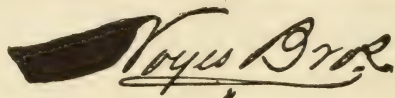
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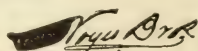


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MONDAY, JUNE 5, 1911

PROGRAMME

- | | |
|--|------------|
| 1. MARCH, "Grecque" (first time) | Ganne |
| 2. OVERTURE, "Domino Noir" | Auber |
| 3. WALTZ, "Reverie" | Waldteufel |
| 4. SELECTION, "Miss Helyett" | Audran |
| <hr/> | |
| 5. SUITE, "La Ferie" | P. Lacombe |
| a. Les Laureaux | |
| b. Sous le Balcon | |
| c. Au Théâtre | |
| 6. LE BAISER D'EUNICE (Opera "Quo Vadis") (first time) | J. Nougues |
| ('Cello, Mr. KELLER) | |
| 7. SELECTION, "Bohème" | Puccini |
| 8. RIDE OF THE VALKYRIES | R. Wagner |
| <hr/> | |
| 9. OVERTURE, "Sigurd" (first time) | Reyer |
| 10. GAVOTTE, "In the Shadows" (first time) | Finck |
| 11. WALTZ, "Les Blondes" | Ganne |
| 12. MARCH, "Tambour Battant" | Messager |

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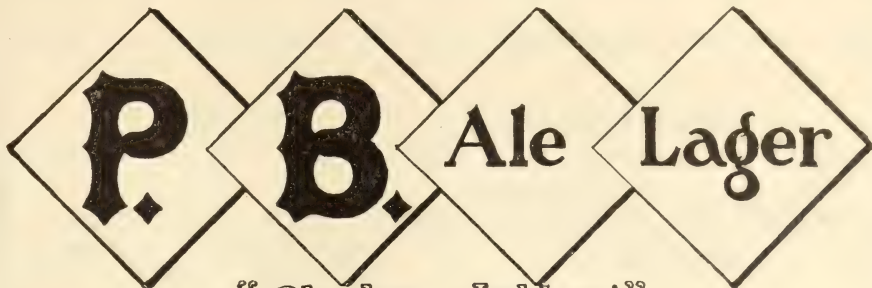
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TUESDAY, JUNE 6, 1911

FOURTEENTH TECH NIGHT

PROGRAMME

- | | | |
|-------|-----------------------------------|-----------------------|
| 1. | WALTZ, "Grubenlichter" | Zeller |
| 2. | { a. MARCH, "Up the Street" | Morse |
| | { b. DEAR OLD M. I. T. | H. S. Wonson, '07 |
| 3. | BALLET MUSIC, "La Gioconda" | Ponchielli |
| 4. | SELECTION, "The Prince of Pilsen" | Luders |
| <hr/> | | |
| 5. | OVERTURE, "William Tell" | Rossini |
| 6. | MAZURKA, "La Scandinave" | Ganne |
| 7. | A STEIN SONG | Bullard, '87 |
| | (Organ, Mr. MARSHALL) | |
| 8. | SELECTION, "The Arcadians" | Monckton |
| <hr/> | | |
| 9. | SELECTION, "Naughty Marietta" | Herbert |
| 10. | TAKE ME BACK TO TECH | I. W. Litchfield, '85 |
| 11. | AMERICAN FANTASY | Herbert |
| | (Organ, Mr. MARSHALL) | |
| 12. | MARCH, "Washington Post" | Sousa |

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WEDNESDAY, JUNE 7, 1911

HOTEL MEN'S NIGHT

PROGRAMME

- | | |
|---|------------|
| 1. MARCH, "Joyeuse" | Auzende |
| 2. OVERTURE, "Light Cavalry" | Suppé |
| 3. WALTZ, "Les Patineurs" | Waldteufel |
| 4. SELECTION, "Madame Sherry" | Hoshna |

- | | |
|---|------------|
| 5. BALLET MUSIC, "La Gioconda" | Ponchielli |
| 6. MARCH, "Into Action" | Payne |
| (Dedicated to the H. M. M. B. A.) | |
| 7. SELECTION, "The Girl in the Train" | Fall |
| 8. OVERTURE, "Jubilee" | Weber |
| (Organ, Mr. MARSHALL) | |

- | | |
|--|------------|
| 9. OVERTURE, "Raymond" | A. Thomas |
| 10. WALTZ, "Solitude" | Waldteufel |
| 11. AMERICAN FANTASY | Herbert |
| (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Flag of Victory" | Blon |



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THURSDAY, JUNE 8, 1911

FRENCH NIGHT

PROGRAMME

- | | | |
|-------|--|-------------|
| 1. | MARCH, "Burlesque" (first time) | E. Gillet |
| 2. | OVERTURE, "La Sirène" (first time) | Auber |
| 3. | WALTZ, "Arc en Ciel" | Waldteufel |
| 4. | SELECTION, "La Fille du Tambour Major" | Offenbach |
| <hr/> | | |
| 5. | FIRST SUITE (first time) | Guiraud |
| 6. | CHANSON D'AMOUR | Maquarre |
| 7. | SELECTION, "Manon" | Massenet |
| 8. | DANSE MACABRE | Saint-Saëns |
| | (Violin, Mr. KRAFFT) | |
| <hr/> | | |
| 9. | OVERTURE, "Sigurd" | Reyer |
| 10. | LE BAISER D'EUNICE, from "Quo Vadis" | Nougés |
| | (Cello Solo, Mr. KELLER) | |
| 11. | VALSE DES BLONDES | Ganne |
| 12. | MARCH, "Tambour Battant" | Messenger |

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FRIDAY, JUNE 9, 1911

PROGRAMME

- | | |
|---|----------------|
| 1. MARCH, "Chant de Gloire" | G. Marie |
| 2. OVERTURE, "Mireille" | Gounod |
| 3. WALTZ, "Dornroeschen" | Tschaikowsky |
| 4. SELECTION, "Cavalleria Rusticana" | Mascagni |
| <hr/> | |
| 5. SUITE, "Scènes Pittoresques" | Massenet |
| a. Marche | c. Angelus |
| b. Air de Ballet | d. Fête Bohême |
| 6. LÉGENDE (first time) | Carl Stix |
| 7. SELECTION, "Il Trovatore" | Verdi |
| 8. RUSTIC DANCE, from "Rustic Wedding" Symphony | Goldmark |
| <hr/> | |
| 9. OVERTURE, "Rienzi" | Wagner |
| 10. SUITE INDIENNE (for strings) | A. Maquarrie |
| a. Indian March | |
| b. Minnehaha Reverie | |
| c. Snake Dance | |
| 11. WALTZ, "Vienna Blood" | Strauss |
| 12. SALVE IMPERATOR (first time) | Fucik |

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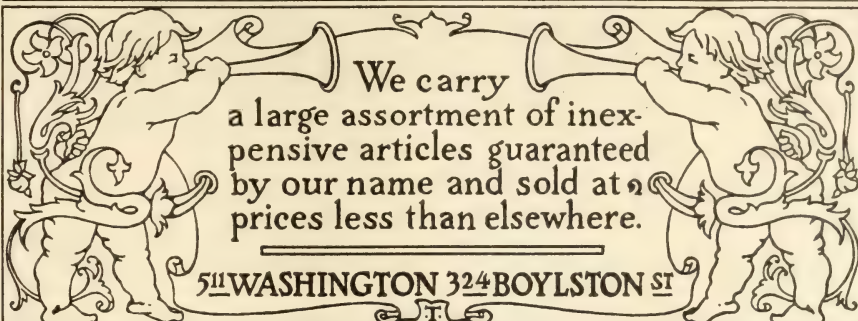
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SATURDAY, JUNE 10, 1911

PROGRAMME

- | | |
|---|-------------|
| 1. MARCH, "King's Hussars" (first time) | R. Léonard |
| 2. OVERTURE, "Si j'étais roi" | Adam |
| 3. WALTZ, "Grubenlichter" | Zeller |
| 4. SELECTION, "Prince of Pilsen" | Luders |
| <hr/> | |
| 5. BALLET MUSIC, "Coppelia" | L. Délibes |
| 6. INTERMEZZO WALTZ | C. Stix |
| 7. SELECTION, "Aida" | Verdi |
| 8. INVITATION TO THE DANCE | Weber |
| <hr/> | |
| 9. OVERTURE, "William Tell" | Rossini |
| (Cello, Mr. KELLER) | |
| 10. ABENDLIED | R. Schumann |
| (Violin, Mr. KRAFFT) | |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCH, "Flag of Victory" | Blon |

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MONDAY, JUNE 12, 1911

FIRST CORPS CADETS VETERANS' NIGHT PROGRAMME

1. MARCH, "Up the Street"		Morse
2. OVERTURE, "Jean de Paris"		Boieldieu
3. { a. SWING SONG		Ethel Barnes
{ b. REMEMBRANCE		H. Carmichael
4. SELECTION, "Naughty Marietta"		Herbert
5. SUITE No. 2		MacDowell
6. ORGAN SOLOS { a. Nocturne		Foote
{ b. Toccata		MacMasters
	(Soloist, Mr. MARSHALL)	
7. THREE AMERICAN DANCES (first time)		Gilbert
8. OVERTURE, "1812"		Tschaikowsky
	(Organ, Mr. MARSHALL)	
9. A VAGROM BALLAD		Chadwick
10. SELECTION, "Madame Sherry"		Hoshna
11. WALTZ, "España"		Waldteufel
12. MARCH, "Stars and Stripes"		Sousa

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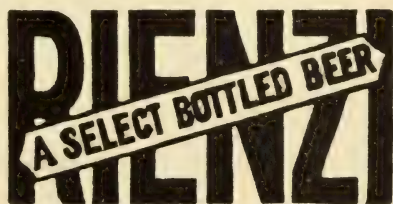
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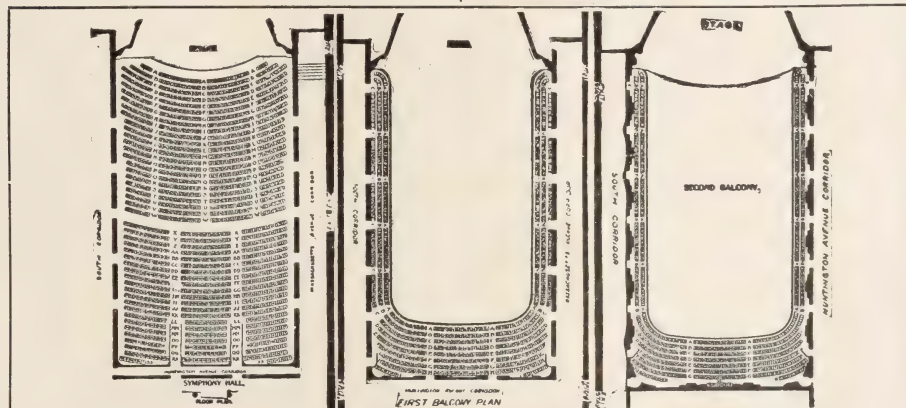


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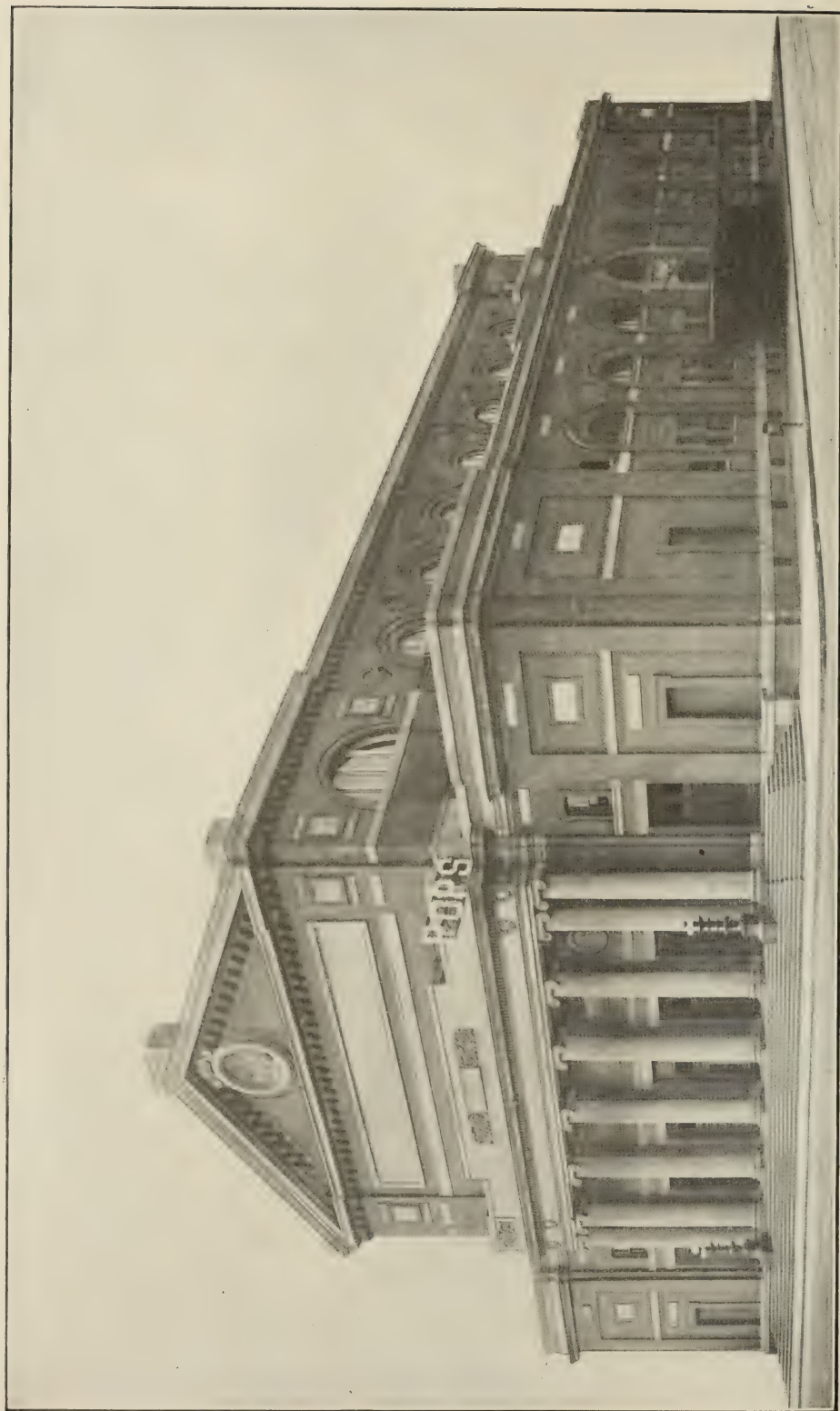
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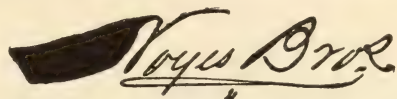


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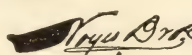


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Boston, Monday, June 5, 1911

Mr. A. MAQUARRE
Conductor

Number 31

MONDAY, JUNE 5, 1911

PROGRAMME

- | | |
|--|------------|
| 1. MARCH, "Grecque" (first time) | Ganne |
| 2. OVERTURE, "Domino Noir" | Auber |
| 3. WALTZ, "Reverie" | Waldteufel |
| 4. SELECTION, "Miss Helyett" | Audran |
| <hr/> | |
| 5. SUITE, "La Feria" | P. Lacomme |
| a. Les Laureaux | |
| b. Sous le Balcon | |
| c. Au Théâtre | |
| 6. LE BAISER D'EUNICE (Opera "Quo Vadis") (first time) | J. Nougués |
| ('Cello, Mr. KELLER) | |
| 7. SELECTION, "Bohème" | Puccini |
| 8. RIDE OF THE VALKYRIES | R. Wagner |
| <hr/> | |
| 9. OVERTURE, "Sigurd" (first time) | Reyer |
| 10. GAVOTTE, "In the Shadows" (first time) | Finck |
| 11. WALTZ, "Les Blondes" | Ganne |
| 12. MARCH, "Tambour Battant" | Messenger |

FOURTEENTH TECH NIGHT	Tuesday, June 6
HOTEL MEN'S NIGHT	Wednesday, June 7
FRENCH NIGHT	Thursday, June 8
FIRST CORPS CADETS VETERANS' NIGHT	Monday, June 12

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TUESDAY, JUNE 6, 1911

FOURTEENTH TECH NIGHT

PROGRAMME

- | | | |
|--------------------------------------|-----------------------|--------------|
| 1. WALTZ, "Grubenlichter" | | Zeller |
| 2. { a. MARCH, "Up the Street" | | Morse |
| b. DEAR OLD M. I. T. | H. S. Wonson, '07 | |
| 3. BALLET MUSIC, "La Gioconda" | | Ponchielli |
| 4. SELECTION, "The Prince of Pilsen" | | Luders |
| <hr/> | | |
| 5. OVERTURE, "William Tell" | | Rossini |
| 6. MAZURKA, "La Scandinave" | | Ganne |
| 7. A STEIN SONG | | Bullard, '87 |
| | (Organ, Mr. MARSHALL) | |
| 8. SELECTION, "The Arcadians" | | Monckton |
| <hr/> | | |
| 9. SELECTION, "Naughty Marietta" | | Herbert |
| 10. TAKE ME BACK TO TECH | I. W. Litchfield, '85 | |
| 11. AMERICAN FANTASY | | Herbert |
| | (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Washington Post" | | Sousa |

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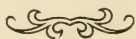
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WEDNESDAY, JUNE 7, 1911

HOTEL MEN'S NIGHT

PROGRAMME

- | | |
|---|------------|
| 1. MARCH, "Joyeuse" | Auzende |
| 2. OVERTURE, "Light Cavalry" | Suppé |
| 3. WALTZ, "Les Patineurs" | Waldteufel |
| 4. SELECTION, "Madame Sherry" | Hoshna |
| <hr/> | |
| 5. BALLET MUSIC, "La Gioconda" | Ponchielli |
| 6. MARCH, "Into Action" | Payne |
| (Dedicated to the H. M. M. B. A.) | |
| 7. SELECTION, "The Girl in the Train" | Fall |
| 8. OVERTURE, "Jubilee" | Weber |
| (Organ, Mr. MARSHALL) | |
| <hr/> | |
| 9. OVERTURE, "Raymond" | A. Thomas |
| 10. WALTZ, "Solitude" | Waldteufel |
| 11. AMERICAN FANTASY | Herbert |
| (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Flag of Victory" | Blon |



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THURSDAY, JUNE 8, 1911

FRENCH NIGHT

PROGRAMME

- | | |
|---|-------------|
| 1. MARCH, "Burlesque" (first time) | E. Gillet |
| 2. OVERTURE, "La Sirène" (first time) | Auber |
| 3. WALTZ, "Arc en Ciel" | Waldteufel |
| 4. SELECTION, "La Fille du Tambour Major" | Offenbach |
| <hr/> | |
| 5. FIRST SUITE (first time) | Guiraud |
| 6. CHANSON D'AMOUR | Maquarre |
| 7. SELECTION, "Manon" | Massenet |
| 8. DANSE MACABRE | Saint-Saëns |
| (Violin, Mr. KRAFFT) | |
| <hr/> | |
| 9. OVERTURE, "Sigurd" | Reyer |
| 10. LE BAISER D'EUNICE, from "Quo Vadis" | Nougues |
| (Cello Solo, Mr. KELLER) | |
| 11. VALSE DES BLONDES | Ganne |
| 12. MARCH, "Tambour Battant" | Messenger |

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FRIDAY, JUNE 9, 1911

PROGRAMME

- | | |
|---|----------------|
| 1. MARCH, "Chant de Gloire" | G. Marie |
| 2. OVERTURE, "Mireille" | Gounod |
| 3. WALTZ, "Dornroeschen" | Tschaikowsky |
| 4. SELECTION, "Cavalleria Rusticana" | Mascagni |
| <hr/> | |
| 5. SUITE, "Scènes Pittoresques" | Massenet |
| a. Marche | c. Angelus |
| b. Air de Ballet | d. Fête Bohême |
| 6. LÉGENDE (first time) | Carl Stix |
| 7. SELECTION, "Il Trovatore" | Verdi |
| 8. RUSTIC DANCE, from "Rustic Wedding" Symphony | Goldmark |
| <hr/> | |
| 9. OVERTURE, "Rienzi" | Wagner |
| 10. SUITE INDIENNE (for strings) | A. Maquarre |
| a. Indian March | |
| b. Minnehaha Reverie | |
| c. Snake Dance | |
| 11. WALTZ, "Vienna Blood" | Strauss |
| 12. SALVE IMPERATOR (first time) | Fucik |

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SATURDAY, JUNE 10, 1911

PROGRAMME

- | | |
|---|----------------------|
| 1. MARCH, "King's Hussars" (first time) | R. Léonard |
| 2. OVERTURE, "Si j'étais roi" | Adam |
| 3. WALTZ, "Grubenlichter" | Zeller |
| 4. SELECTION, "Prince of Pilsen" | Luders |
| <hr/> | |
| 5. BALLET MUSIC, "Coppelia" | L. Déléibes |
| 6. INTERMEZZO WALTZ | C. Stix |
| 7. SELECTION, "Aïda" | Verdi |
| 8. INVITATION TO THE DANCE | Weber |
| <hr/> | |
| 9. OVERTURE, "William Tell" | Rossini |
| | (Cello, Mr. KELLER) |
| 10. ABENDLIED | R. Schumann |
| | (Violin, Mr. KRAFFT) |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCH, "Flag of Victory" | Blon |

A. MAQUARRE

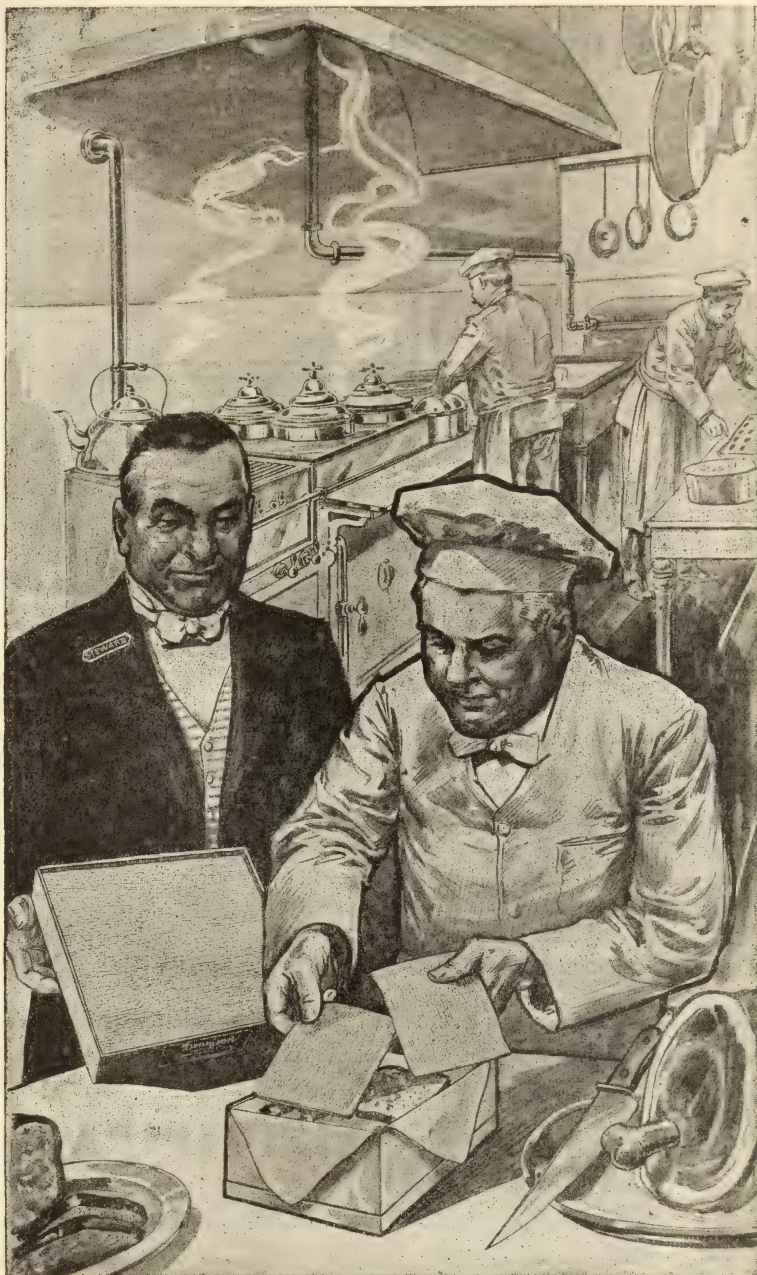
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MONDAY, JUNE 12, 1911

FIRST CORPS CADETS VETERANS' NIGHT PROGRAMME

1. MARCH, "Up the Street"	Morse
2. OVERTURE, "Robespierre"	Litolff
3. WALTZ, "The Beautiful Blue Danube"	Strauss
4. SELECTION, "Madame Sherry"	Hoshna
5. OVERTURE, "William Tell"	Rossini
6. SELECTION, "Boodle & Co."	Densmore
7. LITTLE TOY SOLDIERS	Pierné
8. OVERTURE, "1812"	Tschaikowsky
(Organ, Mr. MARSHALL)	
9. VALSE MILITAIRE	Ganne
10. "1492"	Barnet
11. AMERICAN FANTASY	Herbert
(Organ, Mr. MARSHALL)	
12. STARS AND STRIPES	Sousa

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 In four keys, ... (compass of the lowest key, Bb to Eb)
- MACUSHLA Price, 60 cents
 Words by JOSEPHINE V. ROWE Music by DERMOT MACMURRAGH
 In three keys, ... (compass of the lowest key, C to Eb)
- YOUR DEAR BROWN EYES Price, 60 cents
 Words by F. E. WEATHERLY Music by STEPHEN ADAMS
 In four keys, F, G, Ab and A (compass of the lowest key, C to E)
- A FAREWELL Price, 60 cents
 Words by CHARLES KINGSLEY Music by S. LIDDLE
 In five keys, G, Ab, Bb, C and D (compass of the lowest key, D to D) 3

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TUESDAY, JUNE 13, 1911

PROGRAMME

1. MARCH, "Up the Street" Morse
2. OVERTURE, "Jean de Paris" Boieldieu
3. { a. SWING SONG Ethel Barnes
- b. REMEMBRANCE H. Carmichael
4. SELECTION, "Naughty Marietta" Herbert
5. SUITE No. 2 MacDowell
6. ORGAN SOLOS { a. Nocturne Foote
- b. Toccata MacMasters
- (Soloist, Mr. MARSHALL)
7. THREE AMERICAN DANCES (first time) Gilbert
8. OVERTURE, "1812" Tschaikowsky
- (Organ, Mr. MARSHALL)
9. A VAGROM BALLAD Chadwick
10. SELECTION, "Madame Sherry" Hoshna
11. WALTZ, "España" Waldteufel
12. MARCH, "Stars and Stripes" Sousa

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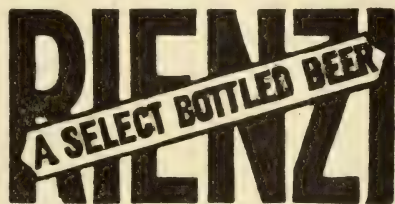
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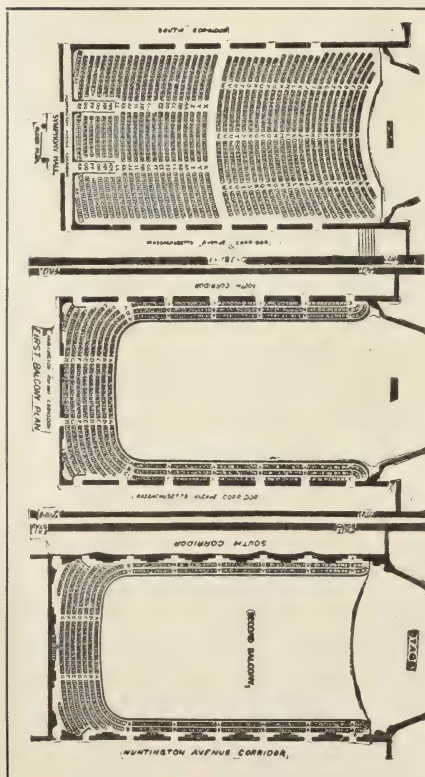
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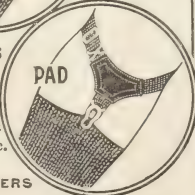
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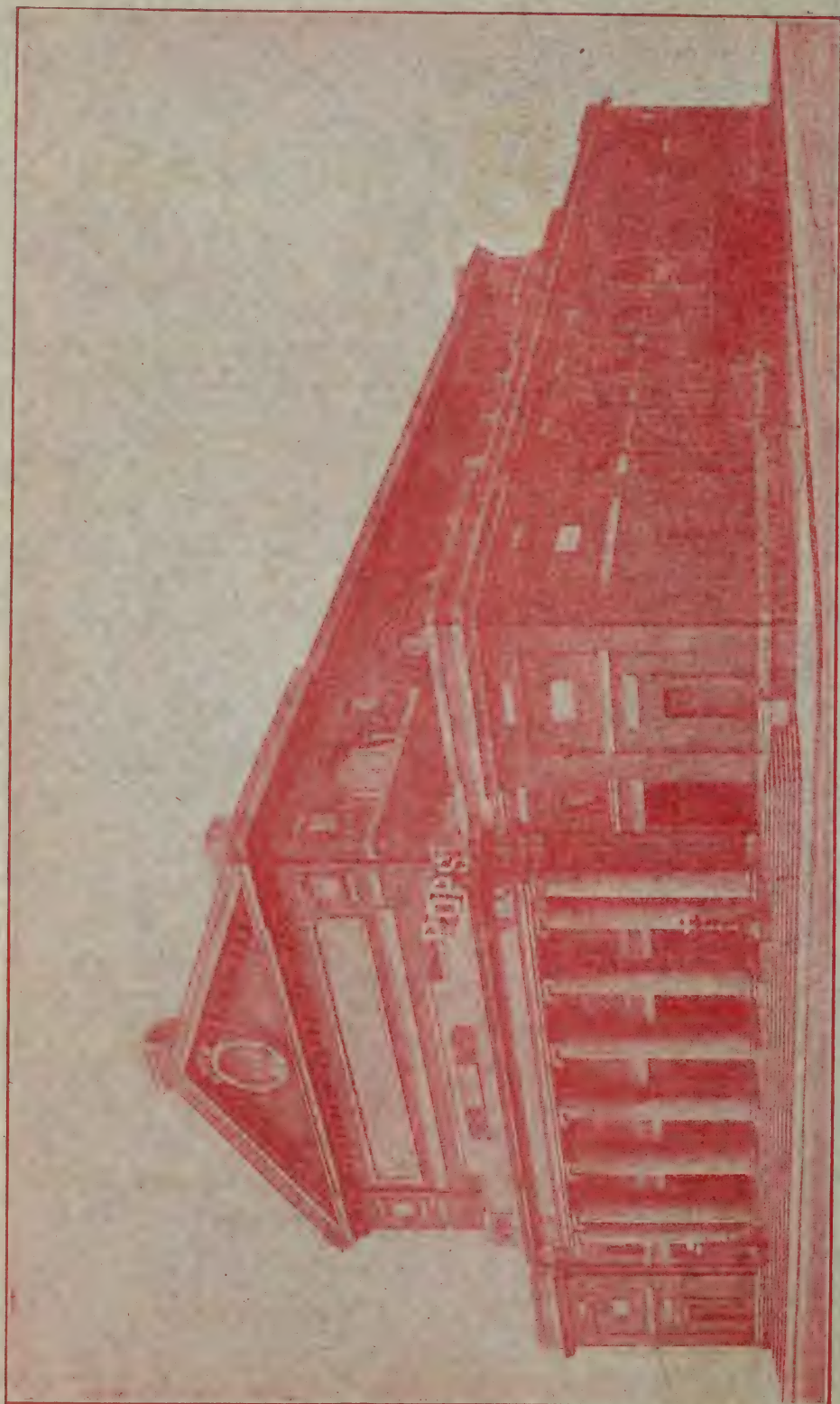
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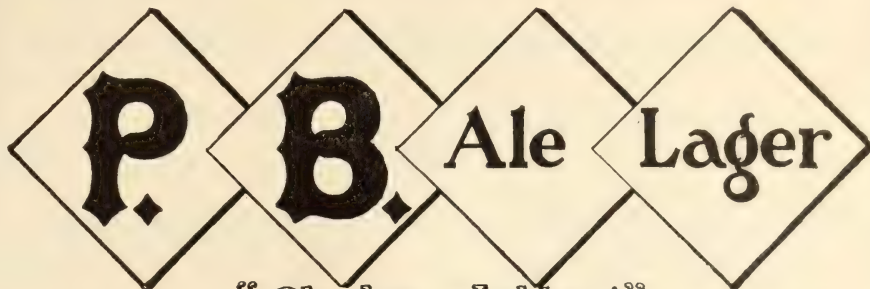


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Boston, Tuesday, June 6, 1911

Mr. A. MAQUARRE
Conductor

Number 32

TUESDAY, JUNE 6, 1911

FOURTEENTH TECH NIGHT

PROGRAMME

- | | | |
|--------------------------------------|-----------------------|-----------------------|
| 1. WALTZ, "Grubenlichter" | | Zeller |
| 2. { a. MARCH, "Up the Street" | | Morse |
| { b. DEAR OLD M. I. T. | | H. S. Wonson, '07 |
| 3. BALLET MUSIC, "La Gioconda" | | Ponchielli |
| 4. SELECTION, "The Prince of Pilsen" | | Luders |
| 5. OVERTURE, "William Tell" | | Rossini |
| 6. MAZURKA, "La Scandinave" | | Ganne |
| 7. A STEIN SONG | | Bullard, '87 |
| | (Organ, Mr. MARSHALL) | |
| 8. SELECTION, "The Arcadians" | | Monckton |
| 9. SELECTION, "Naughty Marietta" | | Herbert |
| 10. TAKE ME BACK TO TECH | | I. W. Litchfield, '85 |
| 11. AMERICAN FANTASY | | Herbert |
| | (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Washington Post" | | Sousa |

NOTE.—All seats reserved for students, alumni, and friends of the
Institute of Technology

HOTEL MEN'S NIGHT	Wednesday, June 7
FRENCH NIGHT	Thursday, June 8
FIRST CORPS CADETS VETERANS' NIGHT	Monday, June 12
AMERICAN NIGHT	Tuesday, June 13
CHICAGO NIGHT	Wednesday, June 14
BOSTON COLLEGE NIGHT	Thursday, June 15
WILLIAMS NIGHT	Friday, June 16



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WEDNESDAY, JUNE 7, 1911

HOTEL MEN'S NIGHT

PROGRAMME

- | | |
|---|------------|
| 1. MARCH, "Joyeuse" | Auzende |
| 2. OVERTURE, "Light Cavalry" | Suppé |
| 3. WALTZ, "Les Patineurs" | Waldteufel |
| 4. SELECTION, "Madame Sherry" | Hoshna |
| <hr/> | |
| 5. BALLET MUSIC, "La Gioconda" | Ponchielli |
| 6. MARCH, "Into Action" | Payne |
| (Dedicated to the H. M. M. B. A.) | |
| 7. SELECTION, "The Girl in the Train" | Fall |
| 8. OVERTURE, "Jubilee" | Weber |
| (Organ, Mr. MARSHALL) | |
| <hr/> | |
| 9. OVERTURE, "Raymond" | A. Thomas |
| 10. WALTZ, "Solitude" | Waldteufel |
| 11. AMERICAN FANTASY | Herbert |
| (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Flag of Victory" | Blon |



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TECH SONGS

DEAR OLD M. I. T.

The sun with glowing crimson
Has tinged the sky's dull gray;
The glory of the sunset
Uplifts our flag to-day;
While here beneath our colors,
With hearts that never yield,
Our boys are fighting onward,
Fighting onward 'cross the field.

Chorus.

Fight on, boys, we are cheering for you,
For we want you to win to-day;
Do your best, we are all behind you,
And you're wearing the Red and Gray.
Though the odds may be great against you,
Full of sturdy courage be;
And we'll raise a song of vict'ry
For dear old M. I. T.

Before old Harvard's crimson,
Before the rows of Brown,
Before the green of Dartmouth
Our colors will not down:
Though Amherst's white and purple
Bid the Red and Gray to yield,
Our cheer, still strong and clear, boys,
Will ring across the field.

Chorus.

On the days that are before us
We will gather as of yore,
And raise in swelling chorus,
The grand old cheer once more;
And when the battle's over,
Then at the close of day,
Once again we'll raise our colors,
Victory crowns the Red and Gray.

Chorus.

A STEIN SONG

Give a rouse, then, in the May-time,
For a life that knows no fear!
Turn night-time into day-time
With the sunlight of good cheer!
For it's always fair weather
When good fellows get together,
With a stein on the table.
And a good song ringing clear.

Chorus.

For it's always fair weather
When good fellows get together,
With a stein on the table
And a good song ringing clear.

Oh, we're all frank-and-twenty
When the spring is in the air;
And we've faith and hope a-plenty,
And we've life and love to spare;
And it's birds of a feather
When good fellows get together,
With a stein on the table
And a heart without a care.

Chorus.

And it's birds of a feather
When good fellows get together,
With a stein on the table
And a heart without a care.

For we know the world is glorious,
And the goal a golden thing,
And that God is not censorious
When his children have their fling;
And life slips its tether,
When good fellows get together,
With a stein on the table
In the fellowship of spring.

Chorus.

And life slips its tether
When good fellows get together,
With a stein on the table
In the fellowship of spring.

(OVER)

TAKE ME BACK TO TECH

I wish that I were back again
At the TECH on Boylston Street,
Dressed in my dinky uniform,
So dapper and so neat.
I'm crazy after Calculus;
I never had enough.
It was hard to be dragged away so young;
It was horribly, awfully tough!
Oh, give me some 'Ology,
'Ology, tra-la-la-la!
Any old kind of 'Ology!
Tra-la-la-la-la-la-la-la-la-la-la.

Refrain.

Take me back on a special train
To the glorious Institute.
I yearn for the inspiration
Of a Technological Toot!
I'd shun the physical, quizzical Prof.,
And Chapel, and all that;
But how I would love again to go
On a Scientific Bat!

Oh, back to the days that were free from care,
In the 'Ology 'Varsity shop,
With nothing to do but analyze air
In an anemometrical top;
Or the differentiation
Of the trigonometrical pow'rs
Of the constant π that made me sigh
In those happy days of ours.
'Rah for TECHNOLOGY!
'Ology, 'Ology, oh!
Glorious old TECHNOLOGY!
'Ology, 'Ology, 'Ology, 'Ology.

Refrain.

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THURSDAY, JUNE 8, 1911

FRENCH NIGHT

PROGRAMME

- | | |
|---|-------------|
| 1. MARCH, "Burlesque" (first time) | E. Gillet |
| 2. OVERTURE, "La Sirène" (first time) | Auber |
| 3. WALTZ, "Arc en Ciel" | Waldteufel |
| 4. SELECTION, "La Fille du Tambour Major" | Offenbach |
| <hr/> | |
| 5. SELECTION, "Manon" | Massenet |
| 6. CHANSON D'AMOUR | Maquarre |
| 7. DANSE MACABRE | Saint-Saëns |
| (Violin, Mr. KRAFFT) | |
| 8. CARNAVAL from First Suite (first time) | Guiraud |
| <hr/> | |
| 9. OVERTURE, "Sigurd" | Reyer |
| 10. LE BAISER D'EUNICE, from "Quo Vadis" | Nougués |
| (Cello Solo, Mr. KELLER) | |
| 11. VALSE DES BLONDES | Ganne |
| 12. MARCH, "Tambour Battant" | Messenger |

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FRIDAY, JUNE 9, 1911

PROGRAMME

- | | |
|---|--------------------------|
| 1. MARCH, "The Aviator" | Merrill |
| 2. OVERTURE, "Mireille" | Gounod |
| 3. WALTZ, "Dornroeschen" | Tschaikowsky |
| 4. SELECTION, "Cavalleria Rusticana" | Mascagni |
| | |
| 5. SUITE, "Scènes Pittoresques" | Massenet |
| a. Marche | c. Angelus |
| b. Air de Ballet | d. Fête Bohême |
| 6. INTERMEZZO WALTZ | Carl Stix |
| 7. SELECTION, "Il Trovatore" | Verdi |
| 8. RUSTIC DANCE, from "Rustic Wedding" Symphony | Goldmark |
| | |
| 9. OVERTURE, "Rienzi" | Wagner |
| 10. SUITE INDIENNE (for strings) | A. Maquarre |
| a. Indian March | |
| b. Minnehaha Reverie | |
| c. Snake Dance | |
| 11. WALTZ, "Vienna Blood" | Strauss |
| 12. SALVE IMPERATOR (first time) | Fucik |

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| | Dining Car | |
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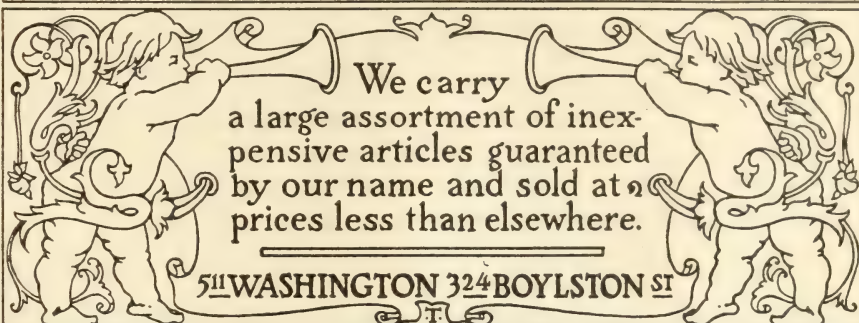
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SATURDAY, JUNE 10, 1911

PROGRAMME

- | | |
|---|-------------|
| 1. MARCH, "King's Hussars" (first time) | R. Léonard |
| 2. OVERTURE, "Si j'étais roi" | Adam |
| 3. WALTZ, "Grubenlichter" | Zeller |
| 4. SELECTION, "Prince of Pilsen" | Luders |
| <hr/> | |
| 5. BALLET MUSIC, "Coppelia" | L. Délibes |
| 6. LÉGENDE | Carl Stix |
| 7. SELECTION, "Aida" | Verdi |
| 8. INVITATION TO THE DANCE | Weber |
| <hr/> | |
| 9. OVERTURE, "William Tell" | Rossini |
| (Cello, Mr. KELLER) | |
| 10. ABENDLIED | R. Schumann |
| (Violin, Mr. KRAFFT) | |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCH, "Flag of Victory" | Blon |

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MONDAY, JUNE 12, 1911

FIRST CORPS CADETS VETERANS' NIGHT PROGRAMME

1. MARCH, "Up the Street"	Morse
2. OVERTURE, "Robespierre"	Litolfi
3. WALTZ, "España"	Waldteufel
4. SELECTION, "Jack and the Beanstalk"	Sloane
5. OVERTURE, "Raymond"	Thomas
6. SELECTION, "Boodle & Co."	Densmore
7. LITTLE TOY SOLDIERS	Pierné
8. OVERTURE, "1812"	Tschaikowsky
(Organ, Mr. MARSHALL)	
9. VALSE MILITAIRE	Ganne
10. SELECTION, "1492"	Pflueger
11. AMERICAN FANTASY	Herbert
(Organ, Mr. MARSHALL)	
12. MARCH, "2nd Connecticut"	Reeves

A. MAQUARRE

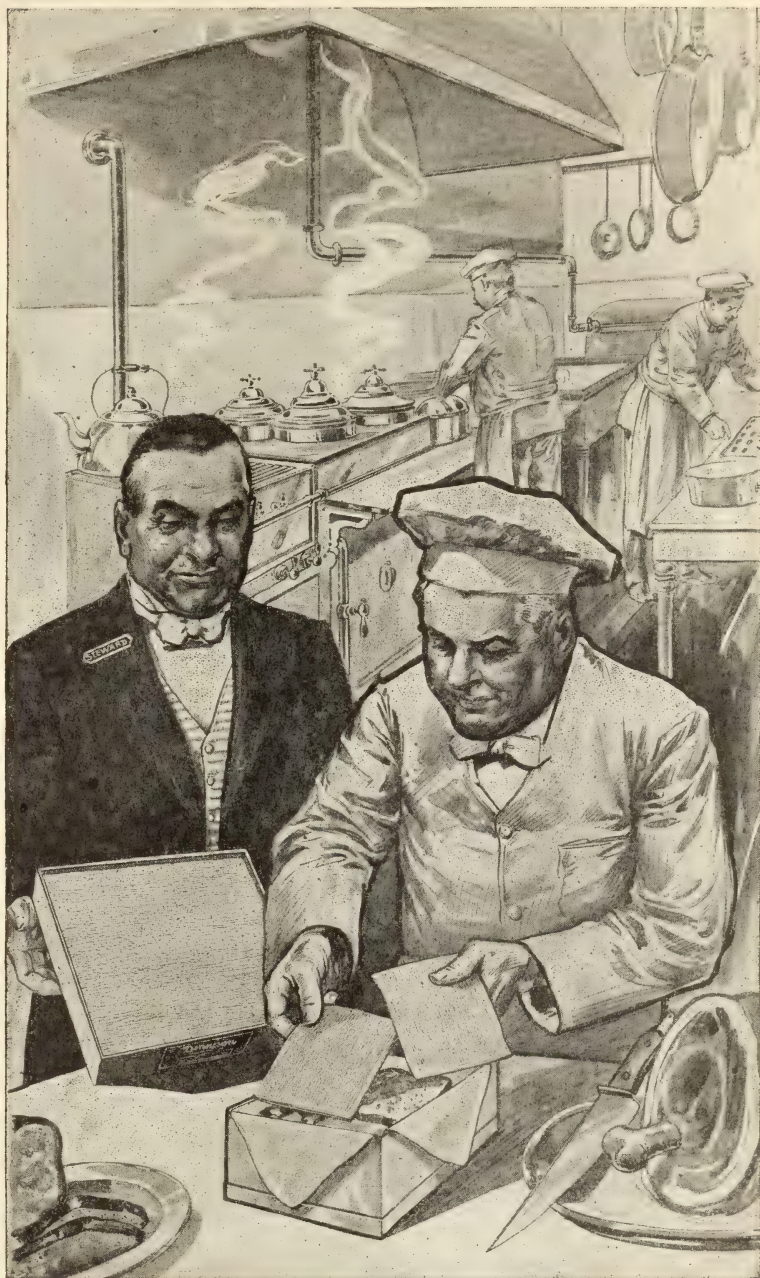
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WHEN SHADOWS GATHER	Price, 60 cents
Words by FRED. E. WEATHERLY In four keys,	Music by CHARLES MARSHALL (compass of the lowest key, Bb to Eb)
MACUSHLA	Price, 60 cents
Words by JOSEPHINE V. ROWE In three keys,	Music by DERMOT MACMURRAGH (compass of the lowest key, C to Eb)
YOUR DEAR BROWN EYES	Price, 60 cents
Words by F. E. WEATHERLY In four keys, F, G, Ab and A (compass of the lowest key, C to E)	Music by STEPHEN ADAMS
A FAREWELL	Price, 60 cents
Words by CHARLES KINGSLEY In five keys, G, Ab, Bb, C and D (compass of the lowest key, D to D)	Music by S. LIDDLE

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TUESDAY, JUNE 13, 1911

AMERICAN NIGHT PROGRAMME

1. MARCH, "Up the Street"	Morse
2. OVERTURE, "Jean de Paris"	Boieldieu
3. { a. SWING SONG	Ethel Barnes
b. REMEMBRANCE	H. Carmichael
4. SELECTION, "Naughty Marietta"	Herbert
5. SUITE No. 2	MacDowell
6. ORGAN SOLOS { a. Nocturne	Footé
b. Toccata	MacMasters
(Soloist, Mr. MARSHALL)	
7. THREE AMERICAN DANCES (first time)	Gilbert
8. OVERTURE, "1812"	Tschaikowsky
(Organ, Mr. MARSHALL)	
9. A VAGROM BALLAD	Chadwick
10. SELECTION, "Madame Sherry"	Hoshna
11. WALTZ, "España"	Waldteufel
12. MARCH, "Stars and Stripes"	Sousa

A. MAQUARRE

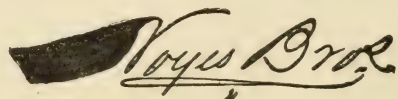
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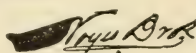


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WEDNESDAY, JUNE 14, 1911

CHICAGO NIGHT

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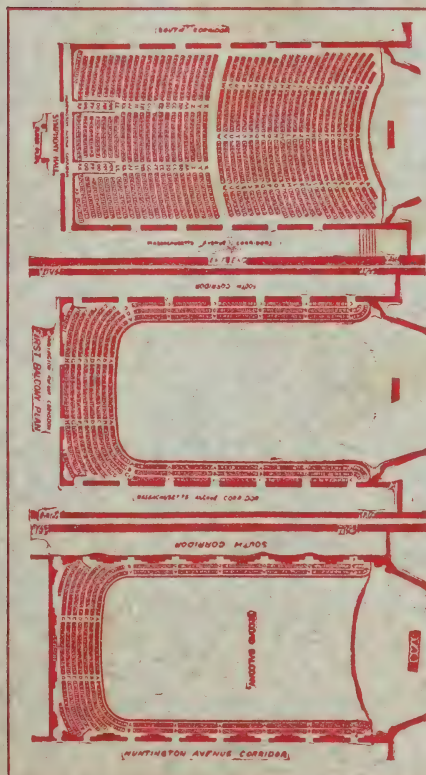


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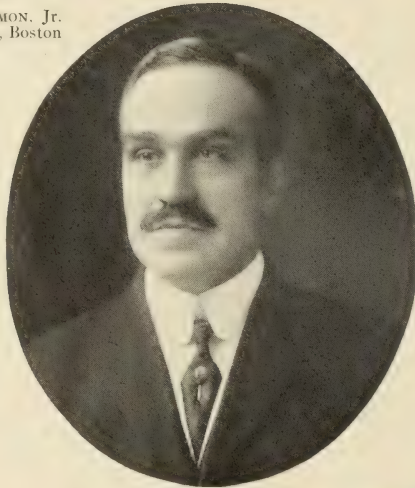
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Mr. A. MAQUARRE
Conductor

Number 33

WEDNESDAY, JUNE 7, 1911

HOTEL MEN'S NIGHT

PROGRAMME

- | | |
|---------------------------------------|------------|
| 1. MARCH, "Joyeuse" | Auzende |
| 2. OVERTURE, "Light Cavalry" | Suppé |
| 3. WALTZ, "Les Patineurs" | Waldteufel |
| 4. SELECTION, "Madame Sherry" | Hoshna |
| <hr/> | |
| 5. BALLET MUSIC, "La Gioconda" | Ponchielli |
| 6. MARCH, "Into Action" | Payne |
| (Dedicated to the H. M. M. B. A.) | |
| 7. SELECTION, "The Girl in the Train" | Fall |
| 8. OVERTURE, "Jubilee" | Weber |
| (Organ, Mr. MARSHALL) | |
| <hr/> | |
| 9. OVERTURE, "Raymond" | A. Thomas |
| 10. WALTZ, "Solitude" | Waldteufel |
| 11. AMERICAN FANTASY | Herbert |
| (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Flag of Victory" | Blon |

FRENCH NIGHT	Thursday, June 8
FIRST CORPS CADETS VETERANS' NIGHT	Monday, June 12
AMERICAN NIGHT	Tuesday, June 13
CHICAGO ASSOCIATION OF COMMERCE	Wednesday, June 14
BOSTON COLLEGE NIGHT	Thursday, June 15
WILLIAMS NIGHT	Friday, June 16



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THURSDAY, JUNE 8, 1911

FRENCH NIGHT

PROGRAMME

- | | | |
|-----|--|-------------|
| 1. | MARCH, "Burlesque" (first time) | E. Gillet |
| 2. | OVERTURE, "La Sirène" (first time) | Auber |
| 3. | WALTZ, "Arc en Ciel" | Waldteufel |
| 4. | SELECTION, "La Fille du Tambour Major" | Offenbach |
| 5. | SELECTION, "Manon" | Massenet |
| 6. | CHANSON D'AMOUR | Maquarre |
| 7. | DANSE MACABRE
(Violin, Mr. KRAFFT) | Saint-Saëns |
| 8. | CARNAVAL from First Suite (first time) | Guiraud |
| 9. | OVERTURE, "Sigurd" | Reyer |
| 10. | LE BAISER D'EUNICE, from "Quo Vadis"
(Cello Solo, Mr. KELLER) | Nougués |
| 11. | VALE DES BLONDES | Ganne |
| 12. | MARCH, "Tambour Battant" | Messager |

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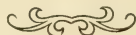
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FRIDAY, JUNE 9, 1911

PROGRAMME

- | | |
|---|----------------|
| 1. MARCH, "The Aviator" | Merrill |
| 2. OVERTURE, "Mireille" | Gounod |
| 3. WALTZ, "Dornroeschen" | Tschaikowsky |
| 4. SELECTION, "Cavalleria Rusticana" | Mascagni |
| <hr/> | |
| 5. SUITE, "Scènes Pittoresques" | Massenet |
| a. Marche | c. Angelus |
| b. Air de Ballet | d. Fête Bohême |
| 6. INTERMEZZO WALTZ | Carl Stix |
| 7. SELECTION, "Il Trovatore" | Verdi |
| 8. RUSTIC DANCE, from "Rustic Wedding" Symphony | Goldmark |
| <hr/> | |
| 9. OVERTURE, "Rienzi" | Wagner |
| 10. SUITE INDIENNE (for strings) | A. Maquarre |
| a. Indian March | |
| b. Minnehaha Reverie | |
| c. Snake Dance | |
| 11. WALTZ, "Vienna Blood" | Strauss |
| 12. SALVE IMPERATOR (first time) | Fucik |

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SATURDAY, JUNE 10, 1911

PROGRAMME

- | | |
|---|------------|
| 1. MARCH, "King's Hussars" (first time) | R. Léonard |
| 2. OVERTURE, "Si j'étais roi" | Adam |
| 3. WALTZ, "Grubenlichter" | Zeller |
| 4. SELECTION, "Prince of Pilsen" | Luders |
| <hr/> | |
| 5. BALLET MUSIC, "Coppelia" | L. Délibes |
| 6. LARGO | Handel |
| (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL) | |
| 7. SELECTION, "Aida" | Verdi |
| 8. INVITATION TO THE DANCE | Weber |
| <hr/> | |
| 9. OVERTURE, "William Tell" | Rossini |
| ("Cello, Mr. KELLER) | |
| 10. IN BALLETSCHUHEN | Vollstedt |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCH, "Flag of Victory" | Blon |

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MONDAY, JUNE 12, 1911

FIRST CORPS CADETS VETERANS' NIGHT PROGRAMME

1. MARCH, "Up the Street"	Morse
2. OVERTURE, "Robespierre"	Litolff
3. WALTZ, "España"	Waldteufel
4. SELECTION, "Jack and the Beanstalk"	Sloane
5. OVERTURE, "Raymond"	Thomas
6. SELECTION, "Boodle & Co."	Densmore
7. LITTLE TOY SOLDIERS	Pierné
8. OVERTURE, "1812"	Tschaikowsky
(Organ, Mr. MARSHALL)	
9. VALSE MILITAIRE	Ganne
10. SELECTION, "1492"	Pflueger
11. AMERICAN FANTASY	Herbert
(Organ, Mr. MARSHALL)	
12. MARCH, "2nd Connecticut"	Reeves

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Words by JOSEPHINE V. ROWE	Music by DERMOT MACMURRAGH
In three keys, (compass of the lowest key, C to Eb)	
YOUR DEAR BROWN EYES	Price, 60 cents
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In four keys, F, G, Ab and A (compass of the lowest key, C to E)	
A FAREWELL	Price, 60 cents
Words by CHARLES KINGSLEY	Music by S. LIDDLE
In five keys, G, Ab, Bb, C and D (compass of the lowest key, D to D)	3

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TUESDAY, JUNE 13, 1911

AMERICAN NIGHT PROGRAMME

1. MARCH, "Up the Street"	Morse
2. OVERTURE, "Jean de Paris"	Boieldieu
3. { a. SWING SONG	Ethel Barnes
b. REMEMBRANCE	H. Carmichael
4. SELECTION, "Naughty Marietta"	Herbert
5. SUITE No. 2	MacDowell
6. ORGAN SOLOS { a. Nocturne	Foote
b. Toccata	MacMasters
(Soloist, Mr. MARSHALL)	
7. THREE AMERICAN DANCES (first time)	Gilbert
8. OVERTURE, "1812"	Tschaikowsky
(Organ, Mr. MARSHALL)	
9. A VAGROM BALLAD	Chadwick
10. SELECTION, "Madame Sherry"	Hoshna
11. WALTZ, "España"	Waldteufel
12. MARCH, "Stars and Stripes"	Sousa

A. MAQUARRE

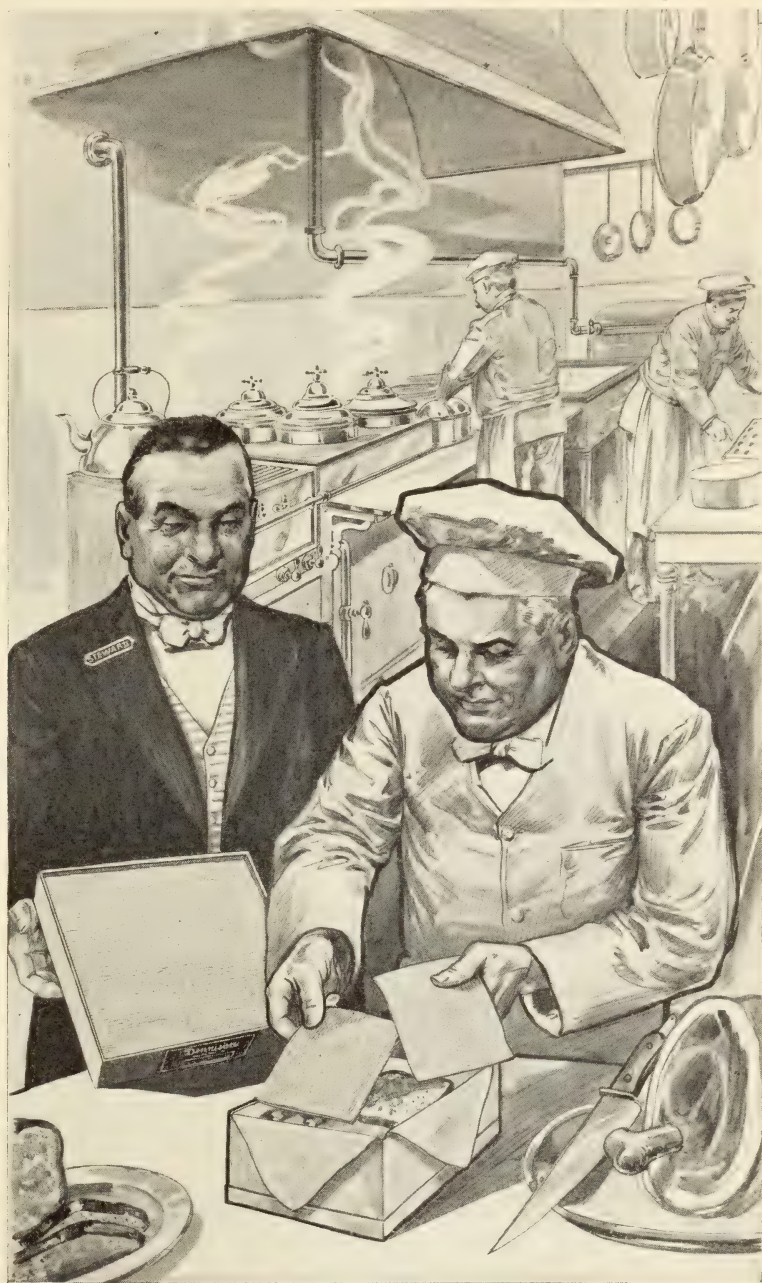
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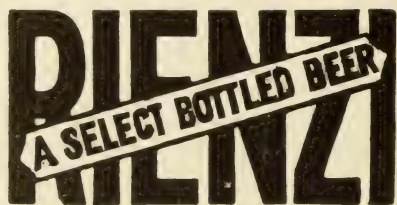
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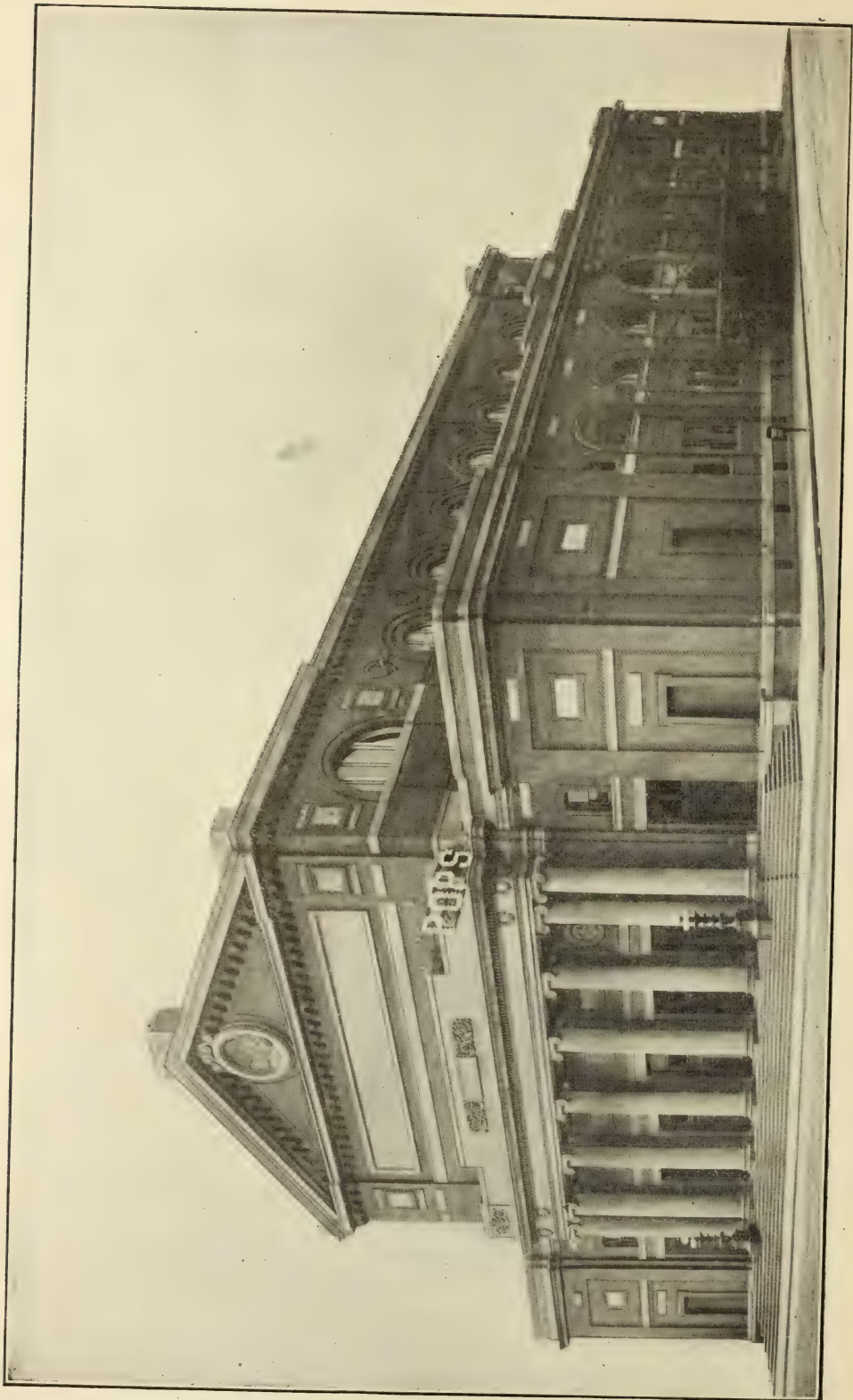
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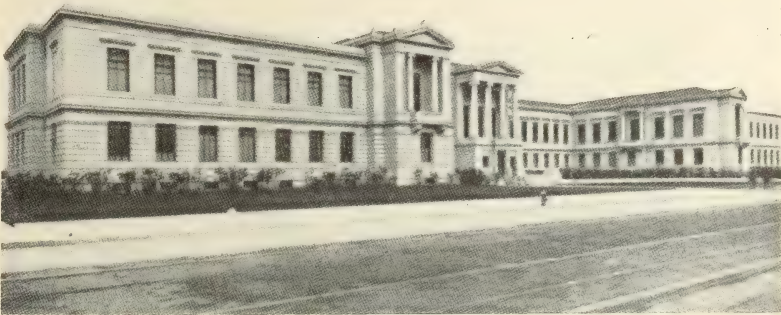
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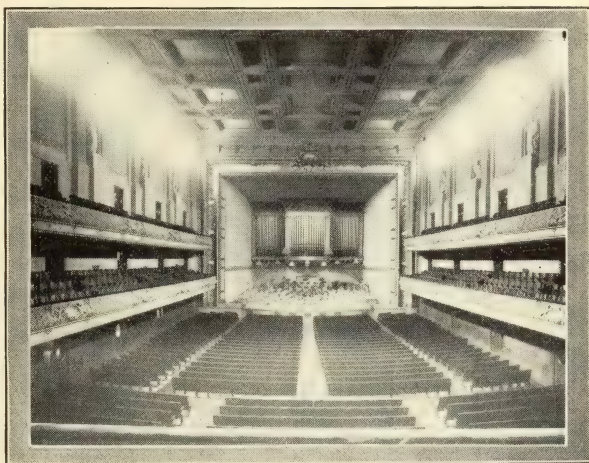
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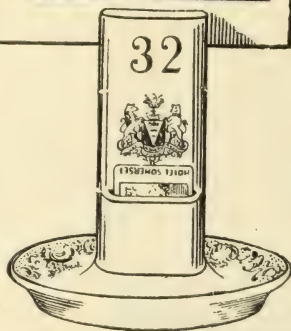
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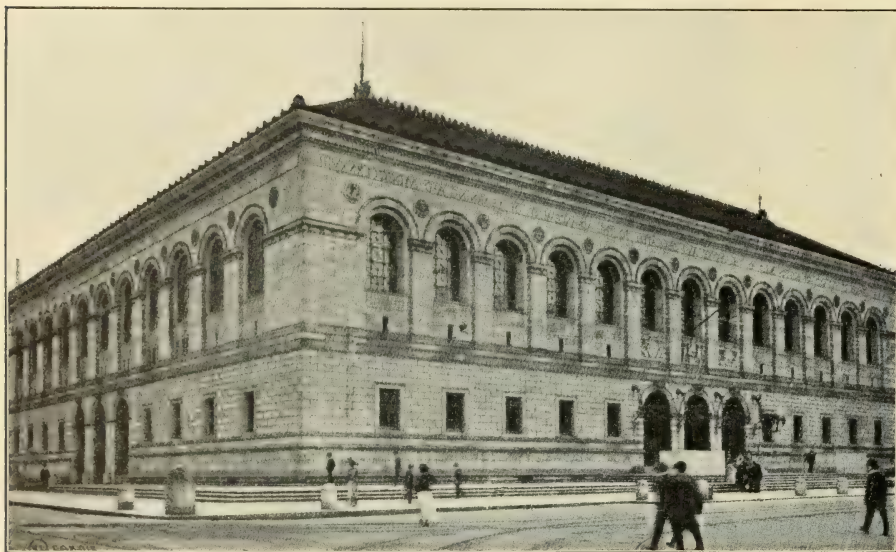
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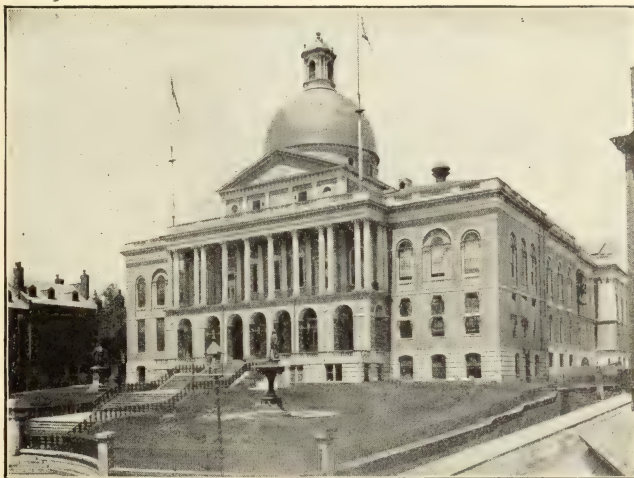
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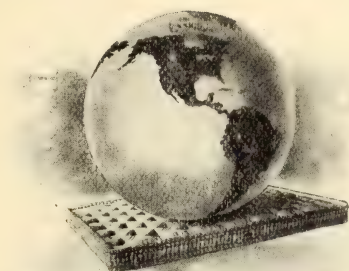
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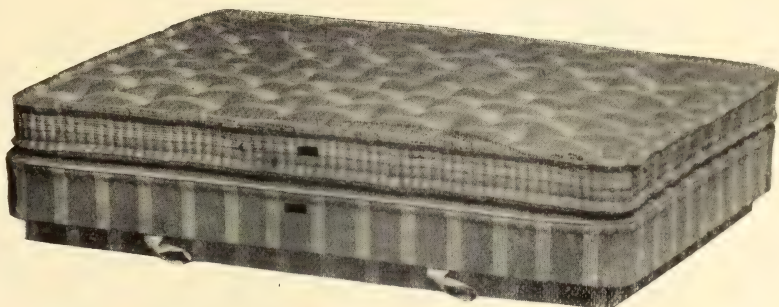


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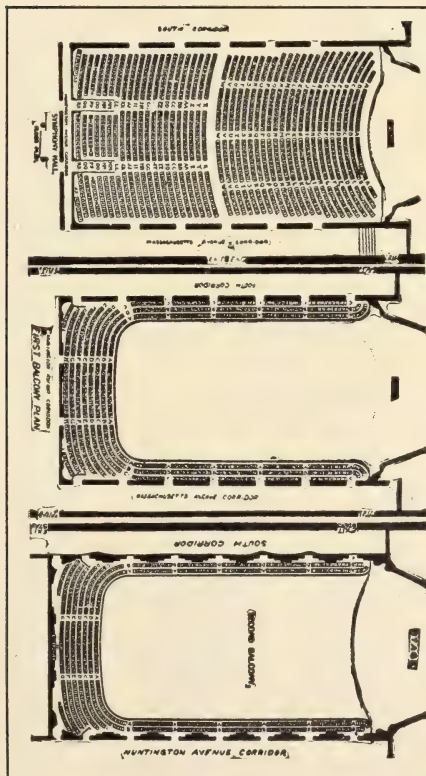
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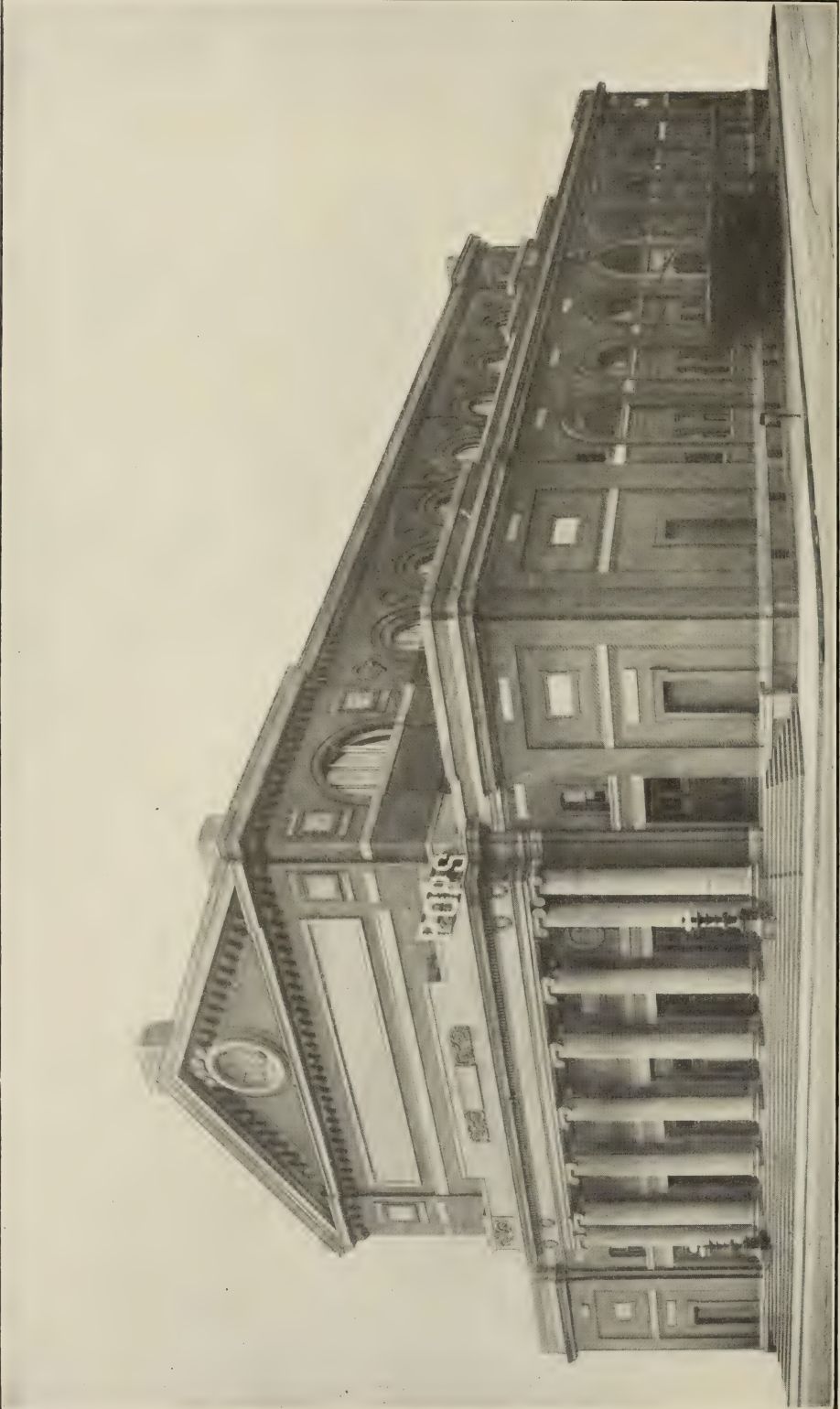
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Mr. A. MAQUARRE
Conductor

Number 34

THURSDAY, JUNE 8, 1911

FRENCH NIGHT PROGRAMME

- | | |
|---|-------------|
| 1. MARCH, "Burlesque" (first time) | E. Gillet |
| 2. OVERTURE, "La Sirène" (first time) | Auber |
| 3. WALTZ, "Arc en Ciel" | Waldteufel |
| 4. SELECTION, "La Fille du Tambour Major" | Offenbach |
| 5. SELECTION, "Manon" | Massenet |
| 6. CHANSON D'AMOUR | Maquarre |
| 7. DANSE MACABRE | Saint-Saëns |
| 8. CARNAVAL from First Suite (first time) | Guiraud |
| 9. OVERTURE, "Sigurd" | Reyer |
| 10. LE BAISER D'EUNICE, from "Quo Vadis" | Nougues |
| 11. VALSE DES BLONDES | Ganne |
| 12. MARCH, "Tambour Battant" | Messager |

FIRST CORPS CADETS VETERANS' NIGHT	Monday, June 12
AMERICAN NIGHT	Tuesday, June 13
CHICAGO ASSOCIATION OF COMMERCE	Wednesday, June 14
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FRIDAY, JUNE 9, 1911

PROGRAMME

- | | |
|---|--------------------------|
| 1. MARCH, "The Aviator" | Merrill |
| 2. OVERTURE, "Mireille" | Gounod |
| 3. WALTZ, "Dornroeschen" | Tschaikowsky |
| 4. SELECTION, "Cavalleria Rusticana" | Mascagni |
| ----- | |
| 5. SUITE, "Scènes Pittoresques" | Massenet |
| a. Marche | c. Angelus |
| b. Air de Ballet | d. Fête Bohême |
| 6. INTERMEZZO WALTZ | Carl Stiv |
| 7. SELECTION, "Il Trovatore" | Verdi |
| 8. RUSTIC DANCE, from "Rustic Wedding" Symphony | Goldmark |
| ----- | |
| 9. OVERTURE, "Rienzi" | Wagner |
| 10. SUITE INDIENNE (for strings) | A. Maquarre |
| a. Indian March | |
| b. Minnehaha Reverie | |
| c. Snake Dance | |
| 11. WALTZ, "Vienna Blood" | Strauss |
| 12. SALVE IMPERATOR (first time) | Fucik |

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SATURDAY, JUNE 10, 1911

PROGRAMME

- | | |
|--|------------|
| 1. MARCH, "King's Hussars" (first time) | R. Léonard |
| 2. OVERTURE, "Si j'étais roi" | Adam |
| 3. WALTZ, "Grubenlichter" | Zeller |
| 4. SELECTION, "Prince of Pilsen" | Luders |
| <hr/> | |
| 5. BALLET MUSIC, "Coppelia" | L. Délibes |
| 6. LARGO | Handel |
| (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL; Harp, Mr. SCHUECKER) | |
| 7. SELECTION, "Aïda" | Verdi |
| 8. INVITATION TO THE DANCE | Weber |
| <hr/> | |
| 9. OVERTURE, "William Tell" | Rossini |
| (Cello, Mr. KELLER) | |
| 10. IN BALLETSCHUHEN | Vollstedt |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCH, "Flag of Victory" | Blon |

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MONDAY, JUNE 12, 1911

FIRST CORPS CADETS VETERANS' NIGHT PROGRAMME

- | | |
|--|--------------|
| 1. MARCH, "Up the Street" | Morse |
| 2. OVERTURE, "Robespierre" | Litolff |
| 3. WALTZ, "España" | Waldteufel |
| 4. SELECTION, "Jack and the Beanstalk" | Sloane |
| <hr/> | |
| 5. OVERTURE, "Raymond" | Thomas |
| 6. SELECTION, "Boodle & Co." | Densmore |
| 7. LITTLE TOY SOLDIERS | Pienné |
| 8. OVERTURE, "1812" | Tschaikowsky |
| (Organ, Mr. MARSHALL) | |
| <hr/> | |
| 9. VALSE MILITAIRE | Ganne |
| 10. SELECTION, "1492" | Pflueger |
| 11. AMERICAN FANTASY | Herbert |
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| 12. MARCH, "2nd Connecticut" | Reeves |

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TUESDAY, JUNE 13, 1911

AMERICAN NIGHT

PROGRAMME

1. MARCH, "Up the Street" Morse
2. OVERTURE, "Jean de Paris" Boieldieu
3. { a. SWING SONG Ethel Barnes
 b. REMEMBRANCE H. Carmichael
4. SELECTION, "Naughty Marietta" Herbert
5. SUITE No. 2 MacDowell
6. ORGAN SOLOS { a. Nocturne Foote
 b. Toccata MacMasters
 (Soloist, Mr. MARSHALL)
7. THREE AMERICAN DANCES (first time) Gilbert
8. OVERTURE, "1812" Tschaikowsky
 (Organ, Mr. MARSHALL)
9. A VAGROM BALLAD Chadwick
10. SELECTION, "Madame Sherry" Hoshna
11. WALTZ, "España" Waldteufel
12. MARCH, "Stars and Stripes" Sousa

A. MAQUARRE

Conductor of the "Pops"

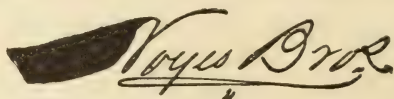
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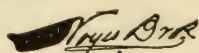


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WEDNESDAY, JUNE 14, 1911

CHICAGO ASSOCIATION OF COMMERCE

PROGRAMME

- | | | |
|-----|---|------------|
| 1. | MARCH, "Tambour Battant" | Messenger |
| 2. | SELECTION, "Naughty Marietta" | Herbert |
| 3. | WALTZ, "Estudiantina" | Waldteufel |
| 4. | MARCH, "The Aviator" (first time) | Merrill |
| | | |
| 5. | SELECTION, "Madame Sherry" | Hoshna |
| 6. | { a. HAIL, CHICAGO | |
| | { b. THE SONG OF CHICAGO | |
| 7. | SELECTION, "Cavalleria Rusticana" | Mascagni |
| 8. | WALTZ, "España" | Waldteufel |
| | | |
| 9. | AMERICAN FANTASY
(Organ, Mr. MARSHALL) | Herbert |
| 10. | { a. EXCELSIOR, CHICAGO | |
| | { b. AS WE GO MARCHING ON | |
| 11. | CZARINA MAZURKA | Ganne |
| 12. | MARCH, "Le Père, la Victoire" | Ganne |

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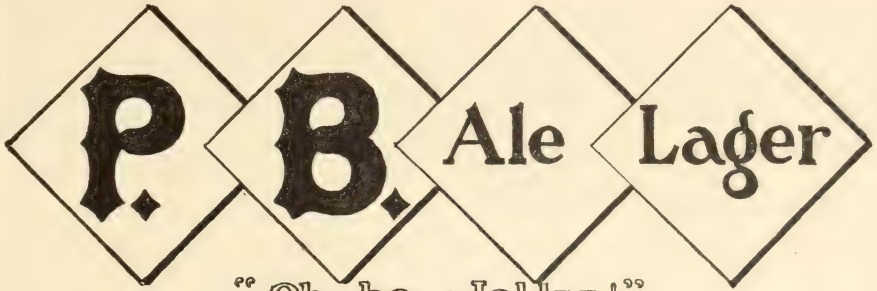
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THURSDAY, JUNE 15, 1911

BOSTON COLLEGE NIGHT

PROGRAMME

- | | |
|---|---------------------|
| 1. MARCH, "Tambour Battant" | Messenger |
| 2. SELECTION, "Madame Sherry" | Hoshna |
| 3. RÊVE ANGÉLIQUE | Rubinstein |
| (Organ, Mr. MARSHALL) | |
| 4. SELECTION, "Pagliacci" | Leoncavallo |
| _____ | |
| 5. OVERTURE, "William Tell" | Rossini |
| 6. HERE'S TO ALMA MATER | Whalen, B.C. '06 |
| 7. THE SHAMROCK | Myddleton |
| 8. THE RIDE OF THE VALKYRIES | Wagner |
| _____ | |
| 9. SELECTION, "Lucia di Lammermoor" | Donizetti |
| 10. MAROON AND GOLD | Meagher, S.J., B.C. |
| 11. AMERICAN FANTASY | Herbert |
| (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Stars and Stripes" | Sousa |



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FRIDAY, JUNE 16, 1911

WILLIAMS COLLEGE NIGHT

PROGRAMME

1. MARCH, "Under the Double Eagle" Wagner
2. OVERTURE, "Light Cavalry" Suppé
3. { a. ALMA MATER Marvin, '01
- b. COME FILL YOUR GLASS Patterson, '96
4. SELECTION, "The Arcadians" Monckton
5. OVERTURE, "Mignon" Thomas
6. { a. RISE UP Hepburn, '00—Kent '63
- b. EPHRAIM WILLIAMS Taylor, '99
7. LARGO. Handel
- (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL)
8. RACKOCZY MARCH Berlioz
9. SELECTION, "Madame Sherry" Hoshna
10. { a. 'NEATH THE SHADOWS OF THE HILLS Banks, '90
- b. ROYAL PURPLE Goodwin, '95
11. AMERICAN FANTASY Herbert
- (Organ, Mr. MARSHALL)
12. MARCH, "Washington Post" Sousa



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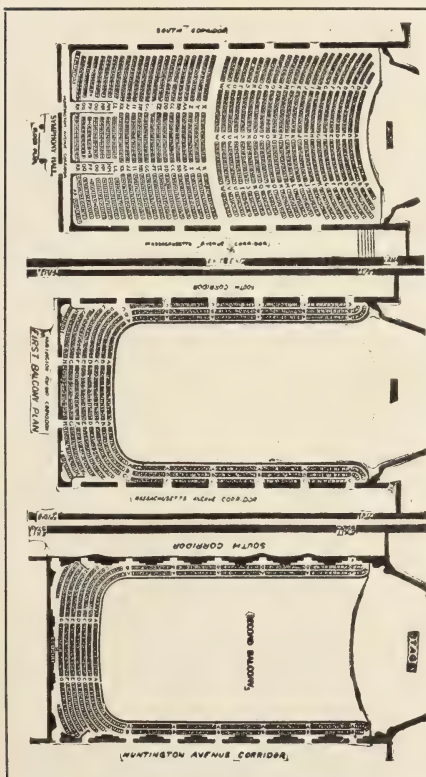
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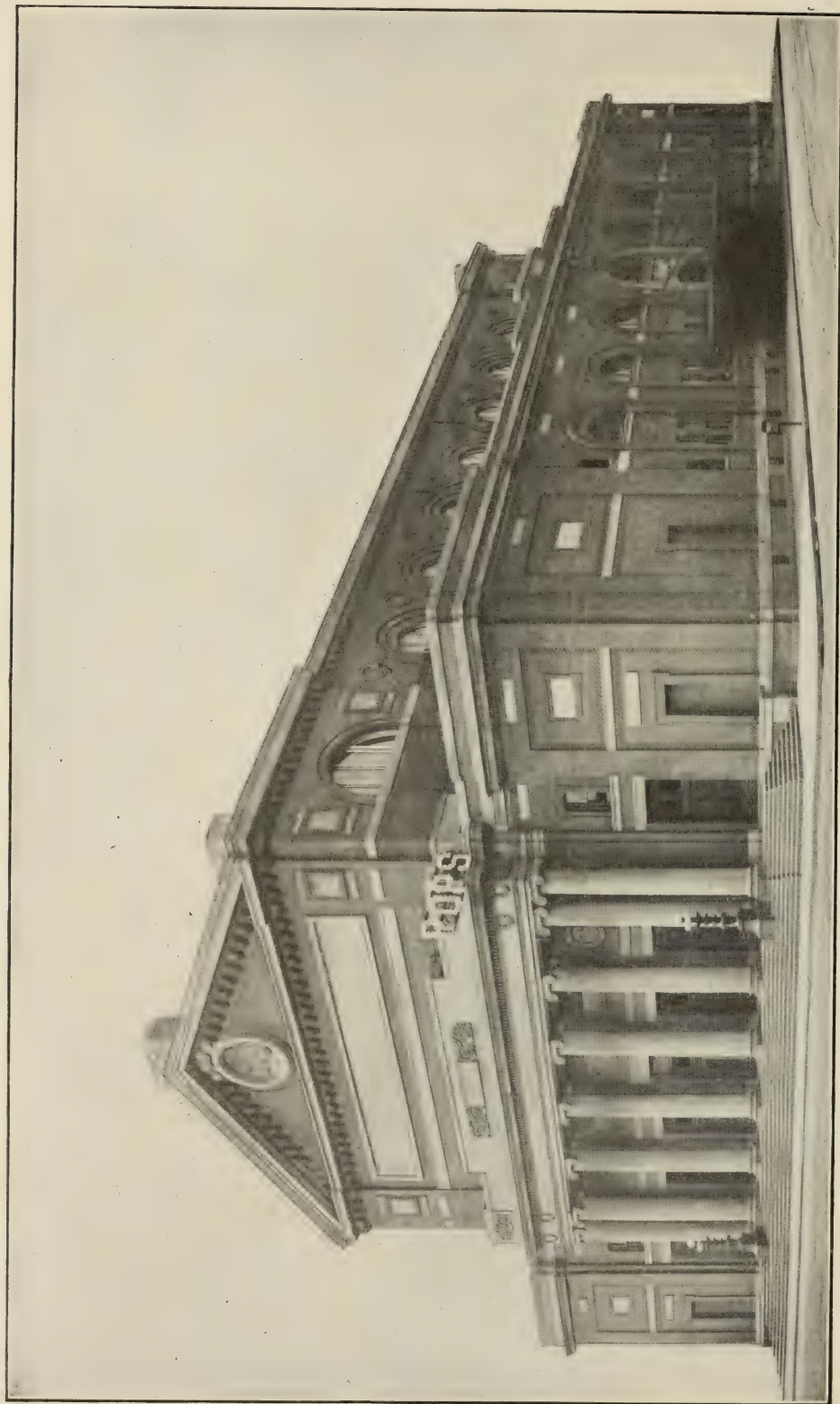
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Boston, Friday, June 9, 1911

Mr. A. MAQUARRE
Conductor

Number 35

FRIDAY, JUNE 9, 1911 PROGRAMME

- | | |
|---|----------------|
| 1. MARCH, "The Aviator" (first time) | Merrill |
| 2. OVERTURE, "Mireille" | Gounod |
| 3. WALTZ, "Dornroeschen" | Tschaikowsky |
| 4. SELECTION, "Cavalleria Rusticana" | Mascagni |
| 5. SUITE, "Scènes Pittoresques" | Massenet |
| a. Marche | c. Angelus |
| b. Air de Ballet | d. Fête Bohême |
| 6. INTERMEZZO WALTZ | Carl Stix |
| 7. SELECTION, "Il Trovatore" | Verdi |
| 8. RUSTIC DANCE, from "Rustic Wedding" Symphony | Goldmark |
| 9. OVERTURE, "Rienzi" | Wagner |
| 10. SUITE INDIENNE (for strings) | A. Maquarre |
| a. Indian March | |
| b. Minnehaha Reverie | |
| c. Snake Dance | |
| 11. WALTZ, "Vienna Blood" | Strauss |
| 12. SALVE IMPERATOR (first time) | Fucik |

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AMERICAN NIGHT

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BOSTON COLLEGE NIGHT

WILLIAMS NIGHT

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Tuesday, June 13

Wednesday, June 14

Thursday, June 15

Friday, June 16

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SATURDAY, JUNE 10, 1911

PROGRAMME

- | | |
|--|------------|
| 1. MARCH, "King's Hussars" (first time) | R. Léonard |
| 2. OVERTURE, "Si j'étais roi" | Adam |
| 3. WALTZ, "Grubenlichter" | Zeller |
| 4. SELECTION, "Prince of Pilsen" | Luders |
| <hr/> | |
| 5. BALLET MUSIC, "Coppelia" | L. Délibes |
| 6. LARGO | Handel |
| (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL; Harp, Mr. SCHUECKER) | |
| 7. SELECTION, "Aida" | Verdi |
| 8. INVITATION TO THE DANCE | Weber |
| <hr/> | |
| 9. OVERTURE, "William Tell" | Rossini |
| (Cello, Mr. KELLER) | |
| 10. IN BALLETSCHUHEN | Vollstedt |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCH, "Flag of Victory" | Blon |

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MONDAY, JUNE 12, 1911

FIRST CORPS CADETS VETERANS' NIGHT PROGRAMME

1. MARCH, "Up the Street"	Morse
2. OVERTURE, "Robespierre"	Litolff
3. WALTZ, "España"	Waldteufel
4. SELECTION, "Jack and the Beanstalk"	Sloane
5. OVERTURE, "Raymond"	Thomas
6. SELECTION, "Boodle & Co."	Densmore
7. LITTLE TOY SOLDIERS	Pierné
8. OVERTURE, "1812"	Tschaikowsky
(Organ, Mr. MARSHALL)	
9. VALSE MILITAIRE	Ganne
10. SELECTION, "1492"	Pflueger
11. AMERICAN FANTASY	Herbert
(Organ, Mr. MARSHALL)	
12. MARCH, "2nd Connecticut"	Reeves

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WHEN SHADOWS GATHER	Price, 60 cents
Words by FRED. E. WEATHERLY In four keys,	Music by CHARLES MARSHALL (compass of the lowest key, Bb to Eb)
MACUSHLA	Price, 60 cents
Words by JOSEPHINE V. ROWE In three keys,	Music by DERMOT MACMURRAGH (compass of the lowest key, C to Eb)
YOUR DEAR BROWN EYES	Price, 60 cents
Words by F. E. WEATHERLY In four keys, F, G, Ab and A (compass of the lowest key, C to E)	Music by STEPHEN ADAMS
A FAREWELL	Price, 60 cents
Words by CHARLES KINGSLEY In five keys, G, Ab, Bb, C and D (compass of the lowest key, D to D)	Music by S. LIDDLE

3

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TUESDAY, JUNE 13, 1911

AMERICAN NIGHT PROGRAMME

1. MARCH, "Up the Street"	Morse
2. OVERTURE, "Jean de Paris"	Boieldieu
3. { a. SWING SONG	Ethel Barnes
b. REMEMBRANCE	Annie Carmichael
4. SELECTION, "Naughty Marietta"	Herbert
5. SUITE No. 2	MacDowell
6. ORGAN SOLOS { a. Nocturne	Foote
b. Toccata	MacMasters
(Soloist, Mr. MARSHALL)	
7. THREE AMERICAN DANCES (first time)	Gilbert
8. OVERTURE, "1812"	Tschaikowsky
(Organ, Mr. MARSHALL)	
9. A VAGROM BALLAD	Chadwick
10. SELECTION, "Madame Sherry"	Hoshna
11. WALTZ, "España"	Waldteufel
12. MARCH, "Stars and Stripes"	Sousa

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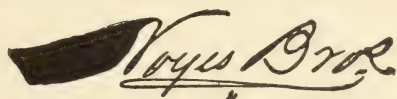
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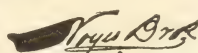


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BOSTON AND CHICAGO MERCHANTS' NIGHT

PROGRAMME

1. MARCH, "Tambour Battant" Messenger
2. SELECTION, "Naughty Marietta" Herbert
3. WALTZ, "Estudiantina" Waldteufel
4. MARCH, "The Aviator" Merrill
-
5. SELECTION, "Madame Sherry" Hoshna
6. { a. HAIL, CHICAGO!
- { b. THE SONG OF CHICAGO
7. SELECTION, "Cavalleria Rusticana" Mascagni
8. WALTZ, "España" Waldteufel
-
9. AMERICAN FANTASY Herbert
 (Organ, Mr. MARSHALL)
10. { a. EXCELSIOR, CHICAGO!
- { b. AS WE GO MARCHING ON
11. CZARINA MAZURKA Ganne
12. MARCH, "Le Père, la Victoire" Ganne

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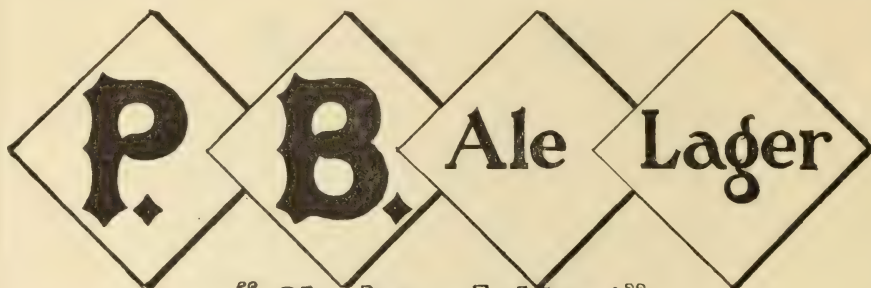
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THURSDAY, JUNE 15, 1911

BOSTON COLLEGE NIGHT

PROGRAMME

- | | |
|---|---------------------|
| 1. MARCH, "Tambour Battant" | Messenger |
| 2. SELECTION, "Madame Sherry" | Hoshna |
| 3. RÊVE ANGÉLIQUE | Rubinstein |
| (Organ, Mr. MARSHALL) | |
| 4. SELECTION, "Pagliacci" | Leoncavallo |
| <hr/> | |
| 5. OVERTURE, "William Tell" | Rossini |
| 6. HERE'S TO ALMA MATER | Whalen, B.C. '06 |
| 7. THE SHAMROCK | Myddleton |
| 8. THE RIDE OF THE VALKYRIES | Wagner |
| <hr/> | |
| 9. SELECTION, "Lucia di Lammermoor" | Donizetti |
| 10. MAROON AND GOLD | Meagher, S.J., B.C. |
| 11. AMERICAN FANTASY | Herbert |
| (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Stars and Stripes" | Sousa |

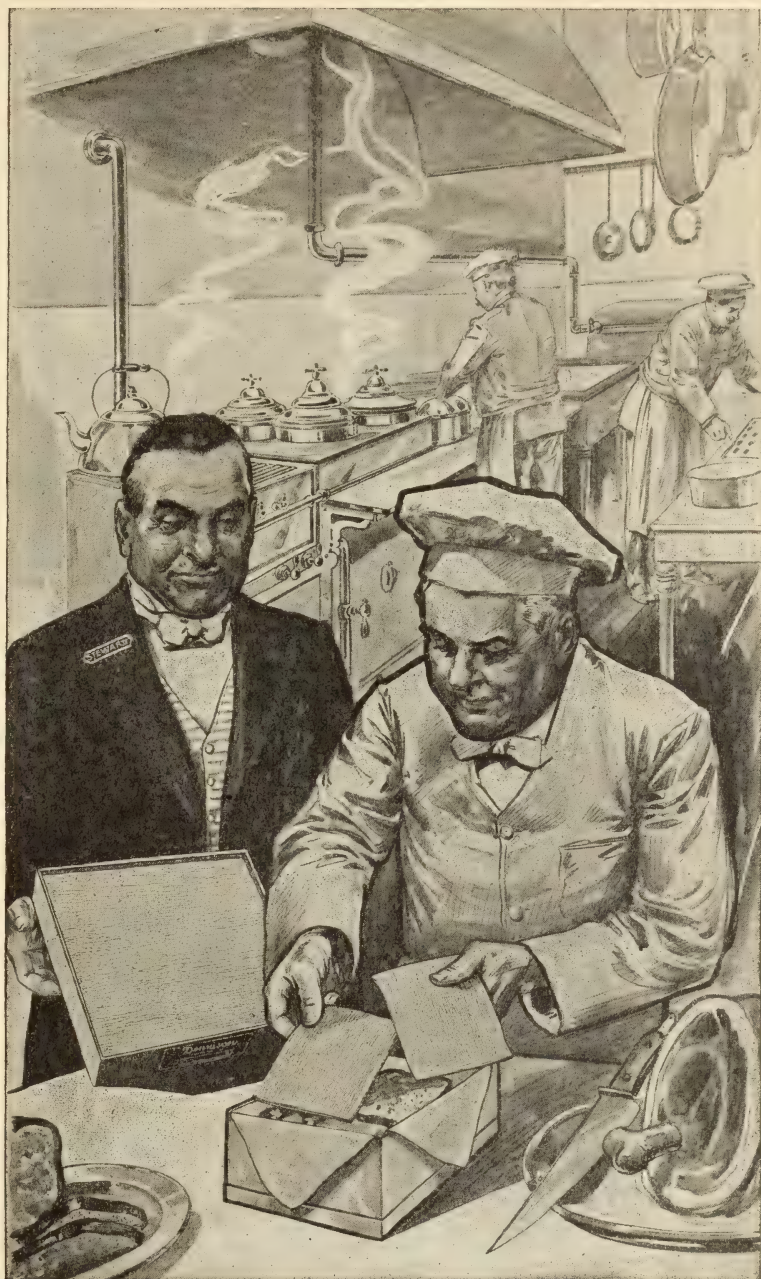


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FRIDAY, JUNE 16, 1911

WILLIAMS COLLEGE NIGHT

PROGRAMME

1. MARCH, "Under the Double Eagle" Wagner
2. OVERTURE, "Light Cavalry" Suppé
3. { a. ALMA MATER Marvin, '01
- { b. COME FILL YOUR GLASS Patterson, '96
4. SELECTION, "The Arcadians" Monckton
5. OVERTURE, "Mignon" Thomas
6. { a. RISE UP Hepburn, '00—Kent '63
- { b. EPHRAIM WILLIAMS Taylor, '99
7. LARGO. Handel
- (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL)
8. RACKOCZY MARCH Berlioz
9. SELECTION, "Madame Sherry" Hoshna
10. { a. 'NEATH THE SHADOWS OF THE HILLS Banks, '90
- { b. ROYAL PURPLE Goodwin, '95
11. AMERICAN FANTASY Herbert
- (Organ, Mr. MARSHALL)
12. MARCH, "Washington Post" Sousa



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SATURDAY, JUNE 17, 1911

PROGRAMME

- | | |
|---|------------------|
| 1. INAUGURATION MARCH | Böckelman |
| 2. SI J'ÉTAIS ROI | Adam |
| 3. WALTZ, "Papillons Bleus" | Waldteufel |
| 4. SELECTION, "L'Arlésienne" (first time) | Bizet |
| <hr/> | |
| 5. BALLET from "The Prophet" | Meyerbeer |
| a. Valse | c. Les Patineurs |
| b. Redowa | d. Galop |
| 6. LARGO | Handel |
| (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL) | |
| 7. SELECTION, "Tannhäuser" | Wagner |
| 8. INVITATION TO THE DANCE | Weber |
| <hr/> | |
| 9. OVERTURE, "Phèdre" | Massenet |
| 10. WALTZ, "Girls of Baden" | Komzak |
| 11. IN BALLETSCHUHEN (String Orchestra) | Vollstedt |
| 12. TRIUMPH MARCH | Fucik |

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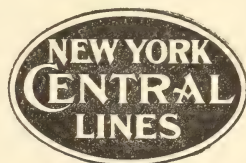


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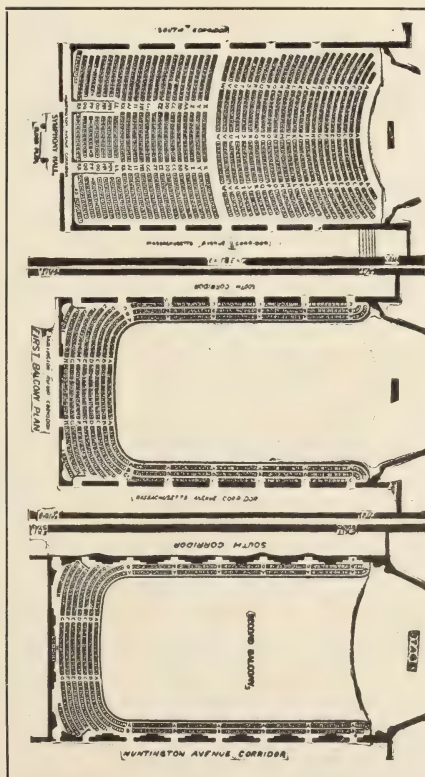
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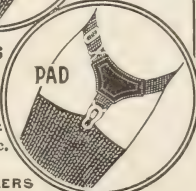
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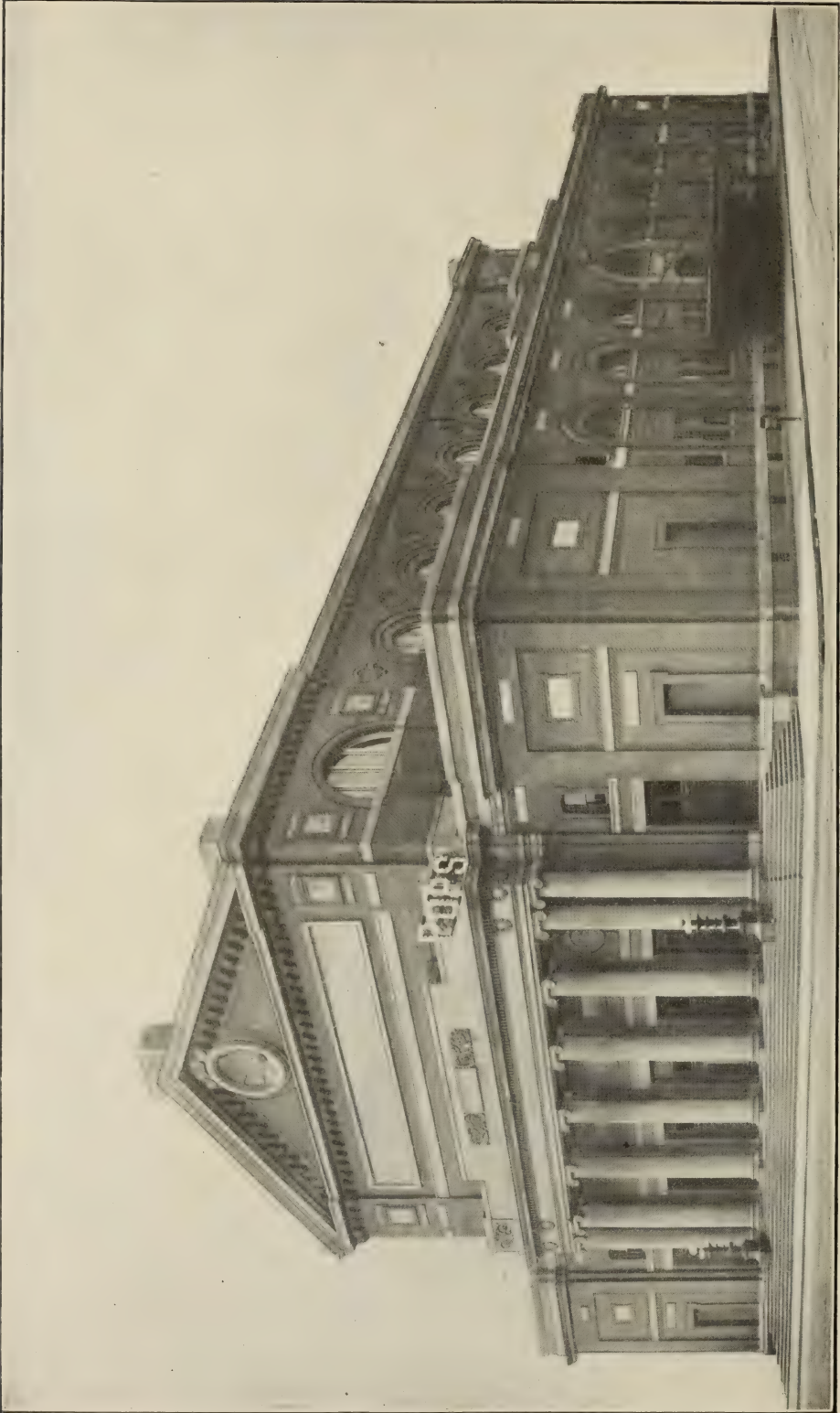
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Boston, Saturday, June 10, 1911

Mr. A. MAQUARRE
Conductor

Number 36

SATURDAY, JUNE 10, 1911

PROGRAMME

- | | |
|--|------------|
| 1. MARCH, "King's Hussars" (first time) | R. Léonard |
| 2. OVERTURE, "Si j'étais roi" | Adam |
| 3. WALTZ, "Grubenlichter" | Zeller |
| 4. SELECTION, "Prince of Pilsen" | Luders |
| <hr/> | |
| 5. BALLET MUSIC, "Coppelia" | L. Délibes |
| 6. LARGO | Handel |
| (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL; Harp, Mr. SCHUECKER) | |
| 7. SELECTION, "Aida" | Verdi |
| 8. INVITATION TO THE DANCE | Weber |
| <hr/> | |
| 9. OVERTURE, "William Tell" | Rossini |
| (Cello, Mr. KELLER) | |
| 10. IN BALLETSCHUHEN | Vollstedt |
| 11. WALTZ, "España" | Waldteufel |
| 12. MARCH, "Flag of Victory" | Blon |

FIRST CORPS CADETS VETERANS' NIGHT	Monday, June 12
AMERICAN NIGHT	Tuesday, June 13
BOSTON AND CHICAGO MERCHANTS' NIGHT	Wednesday, June 14
BOSTON COLLEGE NIGHT	Thursday, June 15
WILLIAMS NIGHT	Friday, June 16
WAGNER NIGHT	Monday, June 19

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MONDAY, JUNE 12, 1911

FIRST CORPS CADETS VETERANS' NIGHT PROGRAMME

1. MARCH, "Up the Street"	Morse
2. OVERTURE, "Robespierre"	Litolff
3. WALTZ, "España"	Waldteufel
4. SELECTION, "Jack and the Beanstalk"	Sloane
5. OVERTURE, "Raymond"	Thomas
6. SELECTION, "Boodle & Co."	Densmore
7. LITTLE TOY SOLDIERS	Pierné
8. OVERTURE, "1812"	Tschaikowsky
(Organ, Mr MARSHALL)	
9. VALSE MILITAIRE	Ganne
10. SELECTION, "1492"	Pflueger
11. AMERICAN FANTASY	Herbert
(Organ, Mr. MARSHALL)	
12. MARCH, "2nd Connecticut"	Reeves

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Words by FRED. E. WEATHERLY	Music by CHARLES MARSHALL
In four keys, (compass of the lowest key, Bb to Eb)	
MACUSHLA	Price, 60 cents
Words by JOSEPHINE V. ROWE	Music by DERMOT MACMURRAGH
In three keys, (compass of the lowest key, C to Eb)	
YOUR DEAR BROWN EYES	Price, 60 cents
Words by F. E. WEATHERLY	Music by STEPHEN ADAMS
In four keys, F, G, Ab and A (compass of the lowest key, C to E)	
A FAREWELL	Price, 60 cents
Words by CHARLES KINGSLEY	Music by S. LIDDLE
In five keys, G, Ab, Bb, C and D (compass of the lowest key, D to D)	3

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TUESDAY, JUNE 13, 1911

AMERICAN NIGHT

PROGRAMME

1. MARCH, "Up the Street"	Morse
2. OVERTURE, "Jean de Paris"	Boieldieu
3. { a. SWING SONG	Ethel Barnes
b. REMEMBRANCE	Annie Carmichael
4. SELECTION, "Naughty Marietta"	Herbert
5. SUITE No. 2	MacDowell
6. ORGAN SOLOS { a. Nocturne	Foote
b. Toccata	MacMasters
(Soloist, Mr. MARSHALL)	
7. THREE AMERICAN DANCES (first time)	Gilbert
8. OVERTURE, "1812"	Tschaikowsky
(Organ, Mr. MARSHALL)	
9. A VAGROM BALLAD	Chadwick
10. SELECTION, "Madame Sherry"	Hoshna
11. WALTZ, "España"	Waldteufel
12. MARCH, "Stars and Stripes"	Sousa

A. MAQUARRE

Conductor of the "Pops"

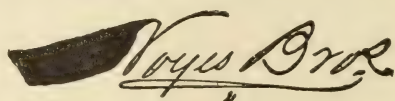
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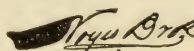


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WEDNESDAY, JUNE 14, 1911

BOSTON AND CHICAGO MERCHANTS' NIGHT

PROGRAMME

- | | | |
|-------|---|------------|
| 1. | MARCH, "Tambour Battant" | Messenger |
| 2. | SELECTION, "Naughty Marietta" | Herbert |
| 3. | WALTZ, "Estudiantina" | Waldteufel |
| 4. | MARCH, "The Aviator" | Merrill |
| <hr/> | | |
| 5. | SELECTION, "Madame Sherry" | Hoshna |
| 6. | { a. HAIL, CHICAGO! | |
| | { b. THE SONG OF CHICAGO | |
| 7. | SELECTION, "Cavalleria Rusticana" | Mascagni |
| 8. | WALTZ, "España" | Waldteufel |
| <hr/> | | |
| 9. | AMERICAN FANTASY | Herbert |
| | (Organ, Mr. MARSHALL) | |
| 10. | { a. EXCELSIOR, CHICAGO! | |
| | { b. AS WE GO MARCHING ON | |
| 11. | CZARINA MAZURKA | Ganne |
| 12. | MARCH, "Le Père, la Victoire" | Ganne |

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THURSDAY, JUNE 15, 1911

BOSTON COLLEGE NIGHT

PROGRAMME

- | | |
|---|-------------------------|
| 1. MARCH, "Tambour Battant" | 1. Messenger |
| 2. SELECTION, "Madame Sherry" | 2. Hoshna |
| 3. RÊVE ANGÉLIQUE | 3. Rubinstein |
| (Organ, Mr. MARSHALL) | |
| 4. SELECTION, "Pagliacci" | 4. Leoncavallo |
| _____ | |
| 5. OVERTURE, "William Tell" | 5. Rossini |
| 6. HERE'S TO ALMA MATER | 6. Whalen, B.C. '06 |
| 7. THE SHAMROCK | 7. Myddleton |
| 8. THE RIDE OF THE VALKYRIES | 8. Wagner |
| _____ | |
| 9. SELECTION, "Lucia di Lammermoor" | 9. Donizetti |
| 10. MAROON AND GOLD | 10. Meagher, S.J., B.C. |
| 11. AMERICAN FANTASY | 11. Herbert |
| (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Stars and Stripes" | 12. Sousa |



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FRIDAY, JUNE 16, 1911
WILLIAMS COLLEGE NIGHT
PROGRAMME

1. MARCH, "Under the Double Eagle" Wagner
2. OVERTURE, "Light Cavalry" Suppé
3. { a. ALMA MATER Marvin, '01
- { b. COME FILL YOUR GLASS Patterson, '96
4. SELECTION, "The Arcadians" Monckton
5. OVERTURE, "Mignon" Thomas
6. { a. RISE UP Hepburn, '00—Kent '63
- { b. EPHRAIM WILLIAMS Taylor, '99
7. LARGO. Handel
- (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL)
8. RACKOCZY MARCH Berlioz
9. SELECTION, "Madame Sherry" Hoshna
10. { a. 'NEATH THE SHADOWS OF THE HILLS Banks, '90
- { b. ROYAL PURPLE Goodwin, '95
11. AMERICAN FANTASY Herbert
- (Organ, Mr. MARSHALL)
12. MARCH, "Washington Post" Sousa



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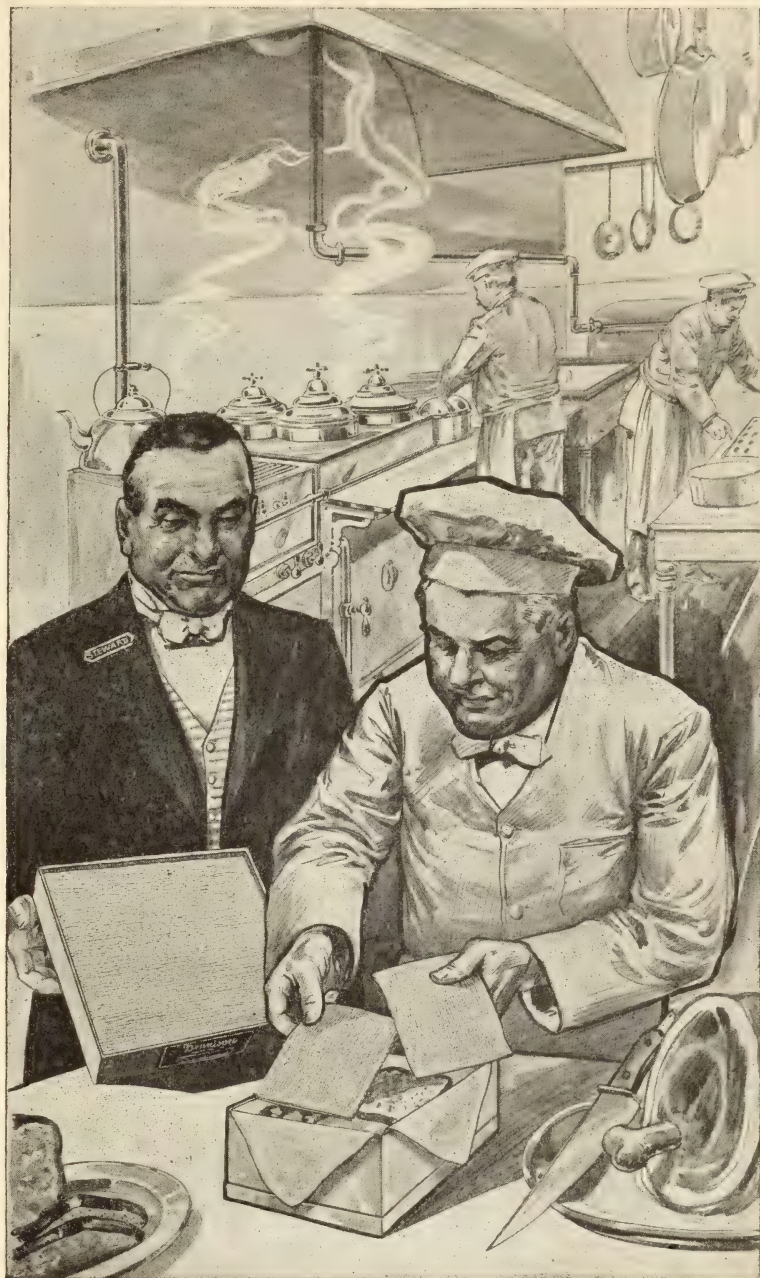
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SATURDAY, JUNE 17, 1911

PROGRAMME

- | | | |
|---|---|------------|
| 1. INAUGURATION MARCH | | Böckelman |
| 2. SI J'ÉTAIS ROI | | Adam |
| 3. WALTZ, "Papillons Bleus" | | Waldteufel |
| 4. SELECTION, "L'Arlésienne" (first time) | | Bizet |
| <hr/> | | |
| 5. BALLET from "The Prophet" | | Meyerbeer |
| a. Valse | c. Les Patineurs | |
| b. Redowa | d. Galop | |
| 6. LARGO | (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL) | Handel |
| 7. SELECTION, "Tannhäuser" | | Wagner |
| 8. INVITATION TO THE DANCE | | Weber |
| <hr/> | | |
| 9. OVERTURE, "Phèdre" | | Massenet |
| 10. WALTZ, "Girls of Baden" | | Komzak |
| 11. IN BALLETSCHUHEN (String Orchestra) | | Vollstedt |
| 12. TRIUMPH MARCH | | Fucik |

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MONDAY, JUNE 19, 1911

WAGNER NIGHT

PROGRAMME

- | | |
|--|------------|
| 1. MARCH, "Tannhäuser" | Wagner |
| 2. WALTZ, "Les Chanteurs des Bois" | Forbach |
| 3. SELECTION, "Naughty Marietta" | Herbert |
| 4. OVERTURE, "Rienzi" | Wagner |
| <hr/> | |
| 5. HULDINGUNG MARCH | Wagner |
| 6. ALBUMBLATT | Wagner |
| 7. SELECTION, "Lohengrin" | Wagner |
| 8. RIDE OF THE VALKYRIES | Wagner |
| <hr/> | |
| 9. OVERTURE, "Tannhäuser" | Wagner |
| 10. NIGHT FLY DANCE (from the "Far Away Isles" Comic Opera) (first time) | Maquarre |
| 11. WALTZ, "España" | Waldteufel |
| 12. LICHTENSTEIN MARCH (first time) | B. Triebel |

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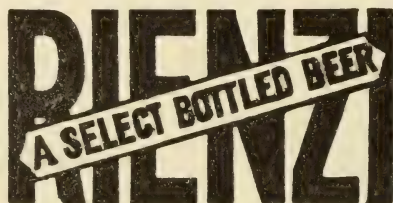
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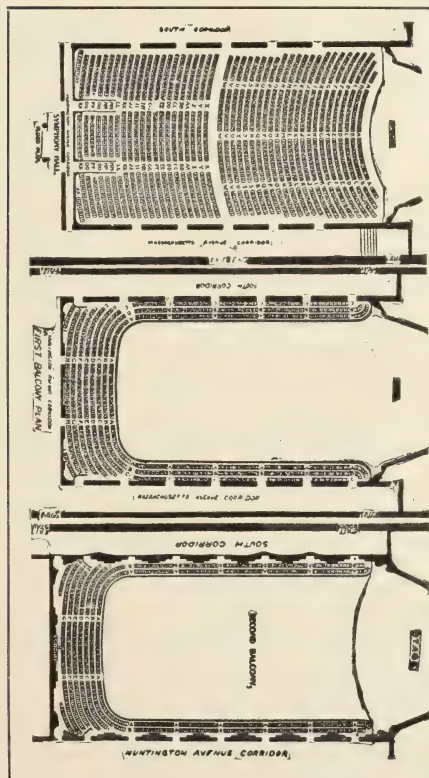


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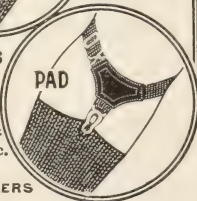
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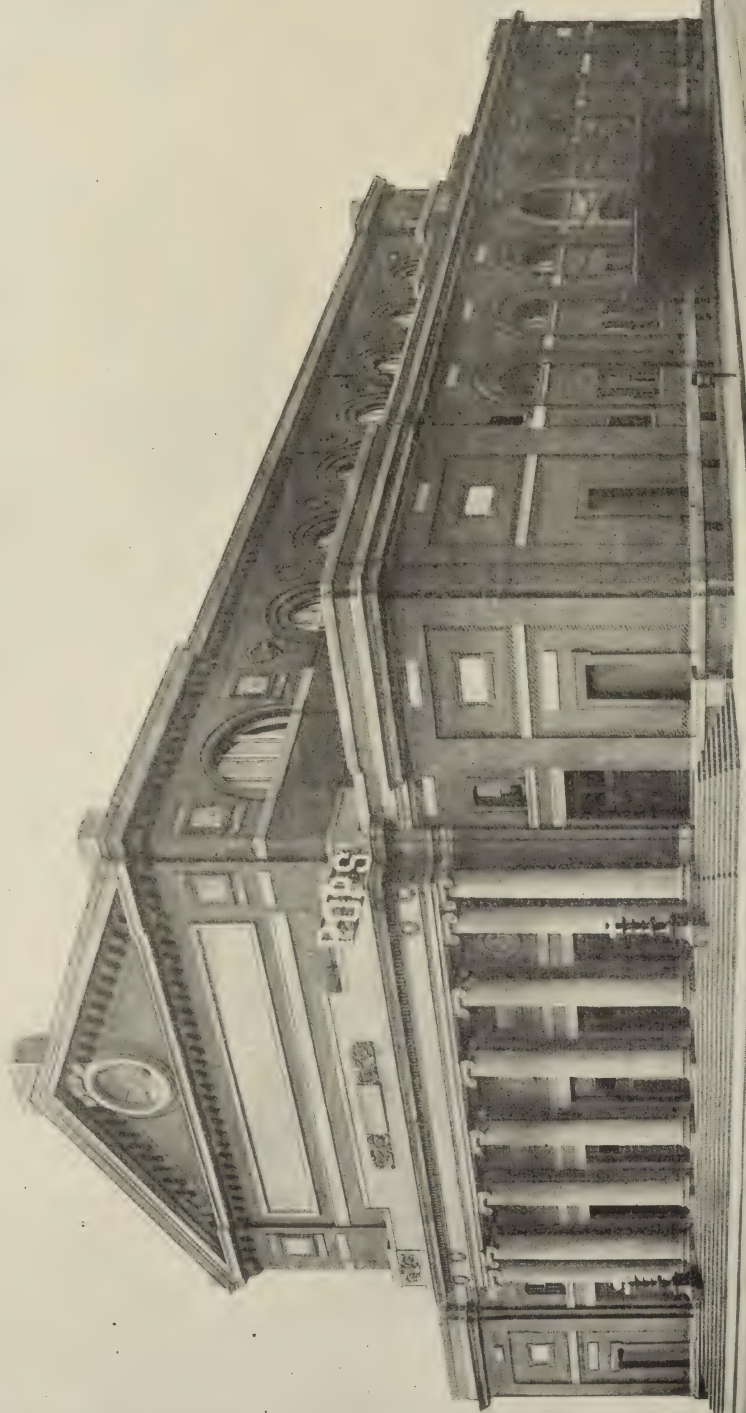
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Boston, Monday, June 12, 1911

Mr. A. MAQUARRE
 Conductor

Number 37

MONDAY, JUNE 12, 1911

FIRST CORPS CADETS VETERANS' NIGHT

PROGRAMME

- | | |
|--|--------------|
| 1. MARCH, "Up the Street" | Morse |
| 2. OVERTURE, "Robespierre" | Litolfi |
| 3. WALTZ, "España" | Waldteufel |
| 4. SELECTION, "Jack and the Beanstalk" | Sloane |
| <hr/> | |
| 5. OVERTURE, "Raymond" | Thomas |
| 6. SELECTION, "Boodle & Co." | Densmore |
| 7. LITTLE TOY SOLDIERS | Pierné |
| 8. OVERTURE, "1812" | Tschaikowsky |
| (Organ, Mr. MARSHALL) | |
| <hr/> | |
| 9. VALSE MILITAIRE | Ganne |
| 10. SELECTION, "1492" | Pflueger |
| 11. AMERICAN FANTASY | Herbert |
| (Organ, Mr. MARSHALL) | |
| 12. MARCH, "2nd Connecticut" | Reeves |

AMERICAN NIGHT	Tuesday, June 13
BOSTON AND CHICAGO MERCHANTS' NIGHT	Wednesday, June 14
BOSTON COLLEGE NIGHT	Thursday, June 15
WILLIAMS NIGHT	Friday, June 16
WAGNER NIGHT	Monday, June 19

A. MAQUARRE

Conductor of the "Pops"

writes of the

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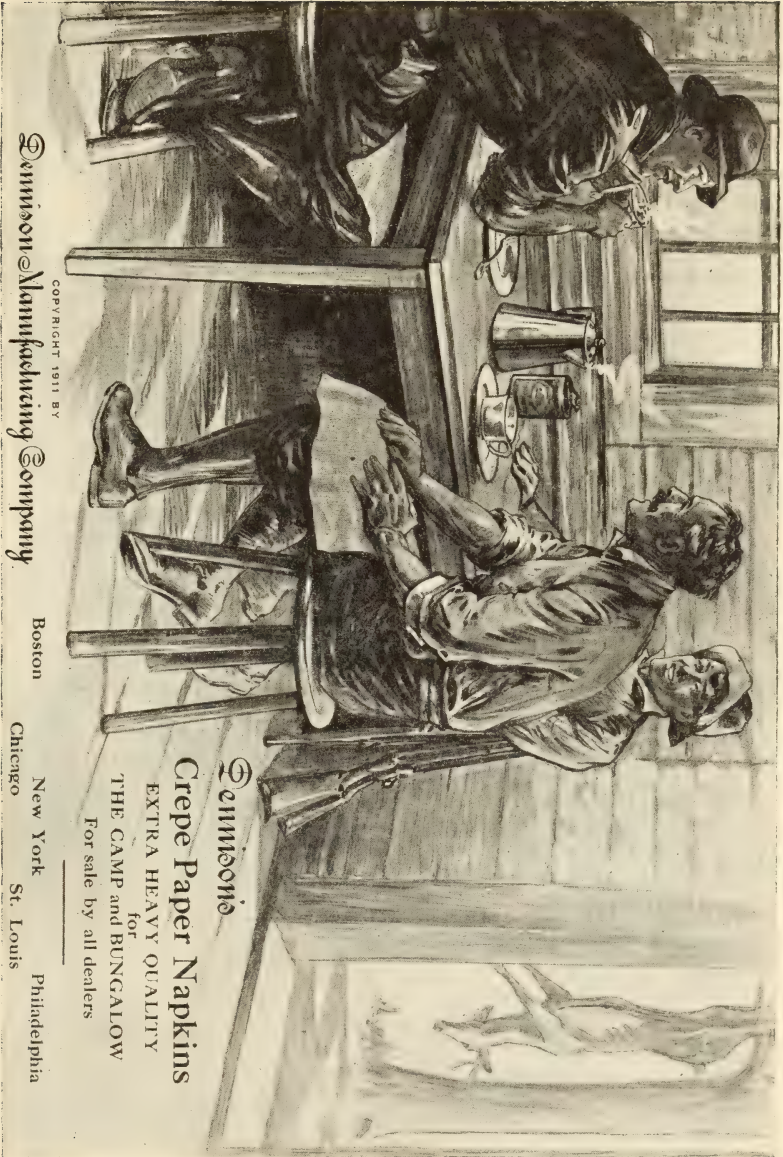
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In three keys, C, D, E (compass of the lowest key, C to Eb)	
THE WATCHMAN	Price, 60 cents
Words by E. TESCHEMACHER	Music by W. H. SQUIRE
In three keys, C, D, and E (compass of the lowest key, G to D)	
ANGELS OF LIGHT	Price, 60 cents
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THANKSGIVING	Price, 60 cents
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1.	MARCH, "Up the Street"	Morse
2.	OVERTURE, "Jean de Paris"	Boieldieu
3.	<i>a.</i> SWING SONG	Ethel Barnes
	<i>b.</i> REMEMBRANCE	Annie D. Carmichael
4.	SELECTION, "Naughty Marietta"	Herbert
5.	SUITE No. 2	MacDowell
6.	ORGAN SOLOS	
	<i>a.</i> Nocturne	Foote
	<i>b.</i> Toccata	MacMasters
	(Soloist, Mr. MARSHALL)	
7.	THREE AMERICAN DANCES	Gilbert
8.	OVERTURE, "1812"	Tschaikowsky
	(Organ, Mr. MARSHALL)	
9.	A VAGROM BALLAD	Chadwick
10.	SELECTION, "Madame Sherry"	Hoshna
11.	WALTZ, "España"	Waldteufel
12.	MARCH, "Stars and Stripes"	Sousa

2



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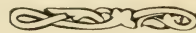
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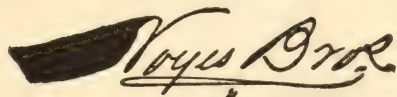
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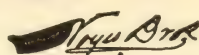


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WEDNESDAY, JUNE 14, 1911

BOSTON AND CHICAGO MERCHANTS' NIGHT

PROGRAMME

- | | | |
|-------|---|------------|
| 1. | MARCH, "Tambour Battant" | Messenger |
| 2. | SELECTION, "Naughty Marietta" | Herbert |
| 3. | WALTZ, "Estudiantina" | Waldteufel |
| 4. | MARCH, "The Aviator" | Merrill |
| <hr/> | | |
| 5. | SELECTION, "Madame Sherry" | Hoshna |
| 6. | { a. HAIL, CHICAGO! | |
| | { b. THE SONG OF CHICAGO | |
| 7. | SELECTION, "Cavalleria Rusticana" | Mascagni |
| 8. | WALTZ, "España" | Waldteufel |
| <hr/> | | |
| 9. | AMERICAN FANTASY
(Organ, Mr. MARSHALL) | Herbert |
| 10. | { a. EXCELSIOR, CHICAGO! | |
| | { b. AS WE GO MARCHING ON | |
| 11. | CZARINA MAZURKA | Ganne |
| 12. | MARCH, "Le Père, la Victoire" | Ganne |

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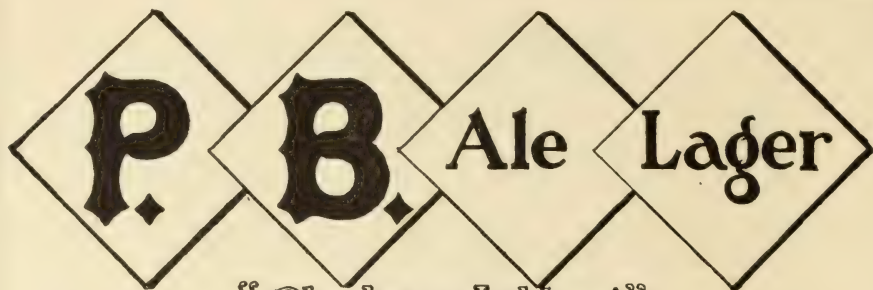
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THURSDAY, JUNE 15, 1911

BOSTON COLLEGE NIGHT

PROGRAMME

- | | |
|---|---------------------|
| 1. MARCH, "Tambour Battant" | Messenger |
| 2. SELECTION, "Madame Sherry" | Hoshna |
| 3. RÊVE ANGÉLIQUE | Rubinstein |
| 4. SELECTION, "Pagliacci" | Leoncavallo |
| <hr/> | |
| 5. OVERTURE, "William Tell" | Rossini |
| 6. HERE'S TO ALMA MATER | Whalen, B.C. '06 |
| 7. THE SHAMROCK | Myddleton |
| 8. THE RIDE OF THE VALKYRIES | Wagner |
| <hr/> | |
| 9. SELECTION, "Lucia di Lammermoor" | Donizetti |
| 10. MAROON AND GOLD | Meagher, S.J., B.C. |
| 11. AMERICAN FANTASY | Herbert |
| 12. MARCH, "Stars and Stripes" | Sousa |



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FRIDAY, JUNE 16, 1911

WILLIAMS COLLEGE NIGHT

PROGRAMME

1. MARCH, "Under the Double Eagle" Wagner
2. OVERTURE, "Light Cavalry" Suppé
3. { a. ALMA MATER Marvin, '01
- { b. COME FILL YOUR GLASS Patterson, '96
4. SELECTION, "The Arcadians" Monckton
5. OVERTURE, "Mignon" Thomas
6. { a. RISE UP Hepburn, '00—Kent '63
- { b. EPHRAIM WILLIAMS Taylor, '99
7. LARGO. Handel
- (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL)
8. RACKOCZY MARCH Berlioz
9. SELECTION, "Madame Sherry" Hoshna
10. { a. 'NEATH THE SHADOWS OF THE HILLS Banks, '90
- { b. ROYAL PURPLE Goodwin, '95
11. AMERICAN FANTASY Herbert
- (Organ, Mr. MARSHALL)
12. MARCH, "Washington Post" Sousa



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SATURDAY, JUNE 17, 1911

PROGRAMME

- | | | | | | | | |
|---|--|---|---|---|---|------------------|------------|
| 1. INAUGURATION MARCH | . | . | . | . | . | . | Böckelman |
| 2. SI J'ÉTAIS ROI | . | . | . | . | . | . | Adam |
| 3. WALTZ, "Papillons Bleus" | . | . | . | . | . | . | Waldteufel |
| 4. SELECTION, "L'Arlésienne" | . | . | . | . | . | . | Bizet |
| <hr/> | | | | | | | |
| 5. BALLET from "The Prophet" | . | . | . | . | . | . | Meyerbeer |
| a. Valse | . | . | . | . | . | c. Les Patineurs | |
| b. Redowa | . | . | . | . | . | d. Galop | |
| 6. LARGO | . | . | . | . | . | . | Handel |
| | (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL; Harp, Mr. SCHUECKER) | | | | | | |
| 7. SELECTION, "Tannhäuser" | . | . | . | . | . | . | Wagner |
| 8. INVITATION TO THE DANCE | . | . | . | . | . | . | Weber |
| <hr/> | | | | | | | |
| 9. OVERTURE, "Phèdre" | . | . | . | . | . | . | Massenet |
| 10. WALTZ, "Girls of Baden" | . | . | . | . | . | . | Komzak |
| 11. IN BALLETSCHUHEN (String Orchestra) | . | . | . | . | . | . | Vollstedt |
| 12. TRIUMPH MARCH | . | . | . | . | . | . | Fucik |

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HOW THE "POPS" BEGAN

In the spring of 1885, at the end of Mr. Gericke's first season in Boston, it was decided that it would be very desirable to keep the Orchestra together a longer time than the few months then covered by the regular Symphony season, and Mr. Gericke suggested a series of Popular concerts, modelled after the famous Bilse concerts in Berlin. For this purpose Adolph Neuendorff, an operatic conductor of deserved reputation, was brought to Boston, and through April and May of that year concerts were given in old Music Hall three times a week, differing from the regular Symphony concerts only in the music played, for this series was made up generally of lighter quality than that which characterized the Symphony programmes. The concerts immediately appealed to a considerable public, and it was suggested that they be made still more popular; so, in early June, the false floor was taken out of Music Hall, tables and chairs were put in, and the "Promenade" concerts began, being given on every evening except Sunday. Although their official name was the "Promenade Concerts," the public soon christened them "Pops," and "Pops" they have remained since that time. That year the Pops ran all through the summer into the end of September. The next year the Symphony Orchestra made its first tour of the West at the close of the Symphony season, and, returning to Boston the end of May, the second series of POP concerts began under the leadership of Mr. John Mullaly, who is still a first violin in the Orchestra. This series ran throughout the summer also, but two years convinced the management that it would be better to end the Pops about the first of July, and that has been the custom since then.

The Pops have been given every year since 1885, with the exception of 1890, when, owing to some trouble, it was impossible to secure a license for them. Until the spring of 1900 they were given in old Music Hall. In that spring, Symphony Hall not having been completed and Music Hall having been diverted to other uses, the Pops were given in Mechanics' Hall, but, beginning with 1901, they have found their home in Symphony Hall.

Among those who have been conductors in addition to Mr. Neuendorff and Mr. Mullaly are Mr. de Novellis, Mr. Kneisel, Mr. Gruenberg, Mr. Timothée Adamowski, Mr. Zach, Mr. Kautzenbach, and the present conductors, Mr. Strube and Mr. Maquarre. It is a rather interesting fact that Boston Pops are the only concerts of their kind in this country that have been maintained throughout a series of years with success. As New York has never been able to support a permanent Symphony Orchestra, so it has never been able to support a series of popular concerts like those Boston has had for a quarter of a century. Theodore Thomas made several efforts to establish such a series as far back as the mid-seventies, and in more recent years Anton Seidl had a series of popular concerts at Brighton Beach, in the Metropolitan Opera House, and in Madison Square Garden, but with the exception of those at Brighton Beach, which with a guarantee from a Brooklyn society lasted for several years, all of these would die each year in a comparatively few weeks. The Pops, in a certain sense, have brought as much fame to Boston as the Symphony Orchestra has, because they are, in the true sense of the word, unique. The falling off in attendance which was noted when they were first brought up town to Symphony Hall was only temporary, and to-day they are as prosperous as they ever were.

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MONDAY, JUNE 19, 1911

WAGNER NIGHT PROGRAMME

1. MARCH, "Tannhäuser"	Wagner
2. WALTZ, "Les Chanteurs des Bois"	Forbach
3. SELECTION, "Naughty Marietta"	Herbert
4. OVERTURE, "Rienzi"	Wagner
5. HULDINGUNG MARCH	Wagner
6. ALBUMBLATT	Wagner
7. SELECTION, "Lohengrin"	Wagner
8. RIDE OF THE VALKYRIES	Wagner
9. OVERTURE, "Tannhäuser"	Wagner
10. NIGHT FLY DANCE (from the "Far Away Isles" Comic Opera)	Maquarre
11. WALTZ, "España"	Waldteufel
12. LICHTENSTEIN MARCH	B. Triebel

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TUESDAY, JUNE 20, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. MARCH, "Salve Imperator" | Fucik |
| 2. OVERTURE, "La Sirène" | Auber |
| 3. WALTZ, "Solitude" | Waldteufel |
| 4. SELECTION, "Mikado" | Sullivan |
| <hr/> | |
| 5. UNE FÊTE À ARANGUEZ | Demernnan |
| 6. SÉRÉNADE D'ARLEQUIN | Drigo |
| (Cello Solo, Mr. KELLER) | |
| 7. SELECTION, "Madame Butterfly" | Puccini |
| 8. FÊTE POLONAISE, "Le Roi malgré lui" | Chabrier |
| <hr/> | |
| 9. AU CLAIR DE LUNE | A. Maquarre |
| (Organ, Mr. MARSHALL) | |
| 10. WALTZ, "Grubenlichter" | Zeller |
| 11. CHARGE OF THE HUSSARS | Spindler |
| 12. MARCH, "Wien bleibt Wien" | Schrammel |

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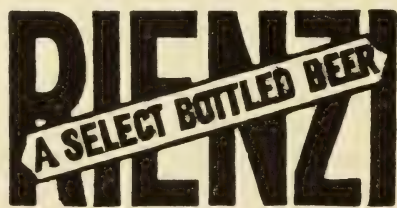
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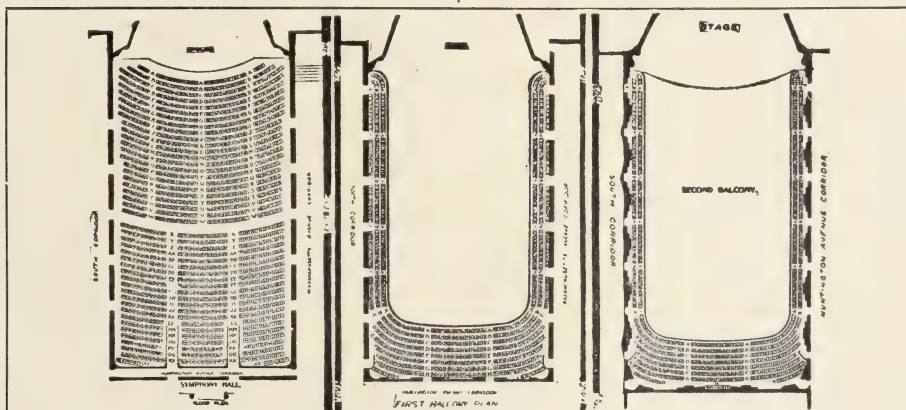


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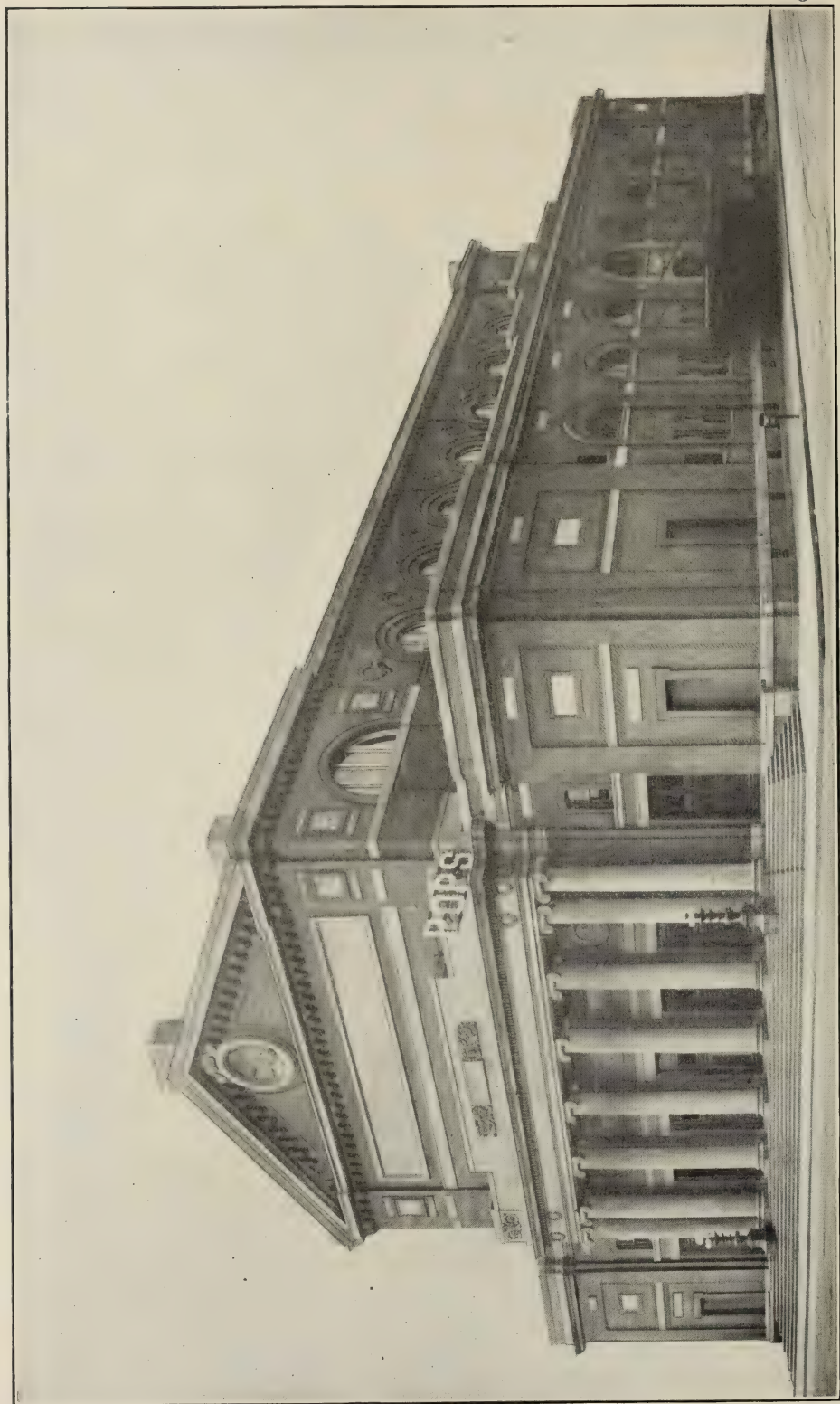
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Boston, Tuesday, June 13, 1911

Mr. A. MAQUARRE
Conductor

Number 38

TUESDAY, JUNE 13, 1911

AMERICAN NIGHT

PROGRAMME

1.	MARCH, "Up the Street"	Morse
2.	OVERTURE, "Jean de Paris"	Boieldieu
3.	{ a. SWING SONG	Ethel Barnes
	{ b. REMEMBRANCE	Annie D. Carmichael
4.	SELECTION, "Naughty Marietta"	Herbert
5.	SUITE No. 2	MacDowell
6.	ORGAN SOLOS { a. Nocturne	Foote
	{ b. Toccata	MacMasters
	(Soloist, Mr. MARSHALL)	
7.	THREE AMERICAN DANCES	Gilbert
8.	OVERTURE, "1812"	Tschaikowsky
	(Organ, Mr. MARSHALL)	
9.	A VAGROM BALLAD	Chadwick
10.	SELECTION, "Madame Sherry"	Hoshna
11.	WALTZ, "España"	Waldteufel
12.	MARCH, "Stars and Stripes"	Sousa

BOSTON AND CHICAGO MERCHANTS' NIGHT	Wednesday, June 14
BOSTON COLLEGE NIGHT	Thursday, June 15
WILLIAMS NIGHT	Friday, June 16
WAGNER NIGHT	Monday, June 19
GERMAN NIGHT	Wednesday, June 21

A. MAQUARRE

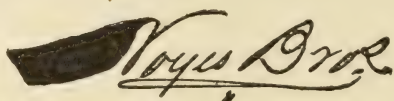
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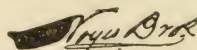


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WEDNESDAY, JUNE 14, 1911

BOSTON AND CHICAGO MERCHANTS' NIGHT

PROGRAMME

- | | | |
|-------|---|------------|
| 1. | MARCH, "Tambour Battant" | Messenger |
| 2. | SELECTION, "Naughty Marietta" | Herbert |
| 3. | WALTZ, "Estudiantina" | Waldteufel |
| 4. | MARCH, "The Aviator" | Merrill |
| <hr/> | | |
| 5. | SELECTION, "Madame Sherry" | Hoshna |
| 6. | { a. HAIL, CHICAGO! | |
| | { b. THE SONG OF CHICAGO | |
| 7. | SELECTION, "Cavalleria Rusticana" | Mascagni |
| 8. | WALTZ, "España" | Waldteufel |
| <hr/> | | |
| 9. | AMERICAN FANTASY | Herbert |
| | (Organ, Mr. MARSHALL) | |
| 10. | { a. EXCELSIOR, CHICAGO! | |
| | { b. AS WE GO MARCHING ON | |
| 11. | CZARINA MAZURKA | Ganne |
| 12. | MARCH, "Le Père, la Victoire" | Ganne |

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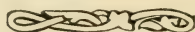
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THURSDAY, JUNE 15, 1911

BOSTON COLLEGE NIGHT

PROGRAMME

- | | |
|---|------------------|
| 1. MARCH, "Tambour Battant" | Messenger |
| 2. SELECTION, "Madame Sherry" | Hoshna |
| 3. RÊVE ANGÉLIQUE | Rubinstein |
| 4. SELECTION, "Pagliacci" | Leoncavallo |
| <hr/> | |
| 5. OVERTURE, "William Tell" | Rossini |
| 6. HERE'S TO ALMA MATER | Whalen, B.C. '06 |
| 7. THE SHAMROCK | Myddleton |
| 8. THE RIDE OF THE VALKYRIES | Wagner |
| <hr/> | |
| 9. SELECTION, "Lucia di Lammermoor" | Donizetti |
| 10. MAROON AND GOLD | Kevin More |
| 11. AMERICAN FANTASY | Herbert |
| 12. MARCH, "Stars and Stripes" | Sousa |



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FRIDAY, JUNE 16, 1911

WILLIAMS COLLEGE NIGHT

PROGRAMME

1. MARCH, "Under the Double Eagle" Wagner
2. OVERTURE, "Light Cavalry" Suppé
3. { a. ALMA MATER Marvin, '01
- b. COME FILL YOUR GLASS Patterson, '96
4. SELECTION, "The Arcadians" Monckton
5. OVERTURE, "Mignon" Thomas
6. { a. RISE UP Hepburn, '00—Kent '63
- b. EPHRAIM WILLIAMS Taylor, '99
7. LARGO. Handel
 (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL; Harp, Mr. SCHUECKER)
8. RACKOCZY MARCH Berlioz
9. SELECTION, "Madame Sherry" Hoshna
10. { a. 'NEATH THE SHADOWS OF THE HILLS Banks, '90
- b. ROYAL PURPLE Goodwin, '95
11. AMERICAN FANTASY Herbert
 (Organ, Mr. MARSHALL)
12. MARCH, "Washington Post" Sousa



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| 10 A.M. | WASHINGTON, RICHMOND, CINCINNATI, LOUISVILLE and ST. LOUIS | |
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| 12 M. | WASHINGTON, COLUMBUS and CHICAGO | |
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SATURDAY, JUNE 17, 1911

PROGRAMME

- | | | | | | | | | | | |
|---|-----------------------|---|---|---|---|---|---|---|---|-------------|
| 1. INAUGURATION MARCH | . | . | . | . | . | . | . | . | . | Böckelmann |
| 2. OVERTURE, "La Sirène" | . | . | . | . | . | . | . | . | . | Auber |
| 3. PAPILLONS BLEUS | . | . | . | . | . | . | . | . | . | Waldteufel |
| 4. SELECTION, "The Red Mill" | . | . | . | . | . | . | . | . | . | Herbert |
| <hr/> | | | | | | | | | | |
| 5. OVERTURE, "Phèdre" | . | . | . | . | . | . | . | . | . | Massenet |
| 6. FANTASIE FOR CORNET | . | . | . | . | . | . | . | . | . | Hoch |
| | (Cornet, Mr. HEIM) | | | | | | | | | |
| 7. SELECTION, "Tannhäuser" | . | . | . | . | . | . | . | . | . | Wagner |
| 8. WEDDING MARCH | . | . | . | . | . | . | . | . | . | Mendelssohn |
| <hr/> | | | | | | | | | | |
| 9. INTERMEZZO and FARANDOLE, "L'Arlésienne" | . | . | . | . | . | . | . | . | . | Bizet |
| | (Flute, Mr. BROOKE) | | | | | | | | | |
| 10. CLAIR DE LUNE | . | . | . | . | . | . | . | . | . | Maquarre |
| | (Organ, Mr. MARSHALL) | | | | | | | | | |
| 11. WALTZ, "Girls of Baden" | . | . | . | . | . | . | . | . | . | Komzak |
| 12. TRIUMPH MARCH | . | . | . | . | . | . | . | . | . | Fucik |

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MONDAY, JUNE 19, 1911

WAGNER NIGHT

PROGRAMME

- | | |
|---|------------|
| 1. MARCH, "Tannhäuser" | Wagner |
| 2. WALTZ, "Les Chanteurs des Bois" | Forbach |
| 3. SELECTION, "Naughty Marietta" | Herbert |
| 4. OVERTURE, "Rienzi" | Wagner |
| <hr/> | |
| 5. HULDINGUNG MARCH | Wagner |
| 6. ALBUMBLATT | Wagner |
| 7. SELECTION, "Lohengrin" | Wagner |
| 8. RIDE OF THE VALKYRIES | Wagner |
| <hr/> | |
| 9. OVERTURE, "Tannhäuser" | Wagner |
| 10. NIGHT FLY DANCE (from the "Far Away Isles" Comic Opera) | Maquarre |
| 11. WALTZ, "España" | Waldteufel |
| 12. LICHTENSTEIN MARCH | B. Triebel |

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HOW THE "POPS" BEGAN

In the spring of 1885, at the end of Mr. Gericke's first season in Boston, it was decided that it would be very desirable to keep the Orchestra together a longer time than the few months then covered by the regular Symphony season, and Mr. Gericke suggested a series of Popular concerts, modelled after the famous Bilse concerts in Berlin. For this purpose Adolph Neuendorff, an operatic conductor of deserved reputation, was brought to Boston, and through April and May of that year concerts were given in old Music Hall three times a week, differing from the regular Symphony concerts only in the music played, for this series was made up generally of lighter quality than that which characterized the Symphony programmes. The concerts immediately appealed to a considerable public, and it was suggested that they be made still more popular; so, in early June, the false floor was taken out of Music Hall, tables and chairs were put in, and the "Promenade" concerts began, being given on every evening except Sunday. Although their official name was the "Promenade Concerts," the public soon christened them "Pops," and "Pops" they have remained since that time. That year the Pops ran all through the summer into the end of September. The next year the Symphony Orchestra made its first tour of the West at the close of the Symphony season, and, returning to Boston the end of May, the second series of Pop concerts began under the leadership of Mr. John Mullaly, who is still a first violin in the Orchestra. This series ran throughout the summer also, but two years convinced the management that it would be better to end the Pops about the first of July, and that has been the custom since then.

The Pops have been given every year since 1885, with the exception of 1890, when, owing to some trouble, it was impossible to secure a license for them. Until the spring of 1900 they were given in old Music Hall. In that spring, Symphony Hall not having been completed and Music Hall having been diverted to other uses, the Pops were given in Mechanics' Hall, but, beginning with 1901, they have found their home in Symphony Hall.

Among those who have been conductors in addition to Mr. Neuendorff and Mr. Mullaly are Mr. de Novellis, Mr. Kneisel, Mr. Gruenberg, Mr. Timothée Adamowski, Mr. Zach, Mr. Kautzenbach, and the present conductors, Mr. Strube and Mr. Maquarre. It is a rather interesting fact that Boston Pops are the only concerts of their kind in this country that have been maintained throughout a series of years with success. As New York has never been able to support a permanent Symphony Orchestra, so it has never been able to support a series of popular concerts like those Boston has had for a quarter of a century. Theodore Thomas made several efforts to establish such a series as far back as the mid-seventies, and in more recent years Anton Seidl had a series of popular concerts at Brighton Beach, in the Metropolitan Opera House, and in Madison Square Garden, but with the exception of those at Brighton Beach, which with a guarantee from a Brooklyn society lasted for several years, all of these would die each year in a comparatively few weeks. The Pops, in a certain sense, have brought as much fame to Boston as the Symphony Orchestra has, because they are, in the true sense of the word, unique. The falling off in attendance which was noted when they were first brought up town to Symphony Hall was only temporary, and to-day they are as prosperous as they ever were.

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TUESDAY, JUNE 20, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. MARCH, "Salve Imperator" | Fucik |
| 2. OVERTURE, "La Sirène" | Auber |
| 3. WALTZ, "Solitude" | Waldteufel |
| 4. SELECTION, "Mikado" | Sullivan |
| <hr/> | |
| 5. UNE FÊTE À ARANGUEZ | Demernnan |
| 6. SÉRÉNADE D'ARLEQUIN | Drigo |
| (Cello Solo, Mr. KELLER) | |
| 7. SELECTION, "Madame Butterfly" | Puccini |
| 8. FÊTE POLONAISE, "Le Roi malgré lui" | Chabrier |
| <hr/> | |
| 9. AU CLAIR DE LUNE | A. Maquarre |
| (Organ, Mr. MARSHALL) | |
| 10. WALTZ, "Grubenlichter" | Zeller |
| 11. CHARGE OF THE HUSSARS | Spindler |
| 12. MARCH, "Wien bleibt Wien" | Schrammel |

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WEDNESDAY, JUNE 21, 1911

GERMAN NIGHT

PROGRAMME

- | | |
|---|-------------|
| 1. MARCH, "Kaiser Wilhelm II." | Nagel |
| 2. OVERTURE, "Light Cavalry" | Suppé |
| 3. WALTZ, "The Beautiful Blue Danube" | Strauss |
| 4. SELECTION, "The Chocolate Soldier" | Strauss |
| <hr/> | |
| 5. BALLET MUSIC, "The Queen of Sheba"
(Cello, Mr. J. KELLER) | Goldmark |
| 6. ABENDLIED
(Violin, Mr. KRAFFT) | Schumann |
| 7. SELECTION, "Hänsel and Gretel" | Humperdinck |
| 8. RIDE OF THE VALKYRIES | Wagner |
| <hr/> | |
| 9. OVERTURE, "Freischütz" | Weber |
| 10. SPRING SONG | Mendelssohn |
| 11. WALTZ, "Baden Girls" | Komzak |
| 12. MARCH, "Lichtenstein" | B. Triebel |

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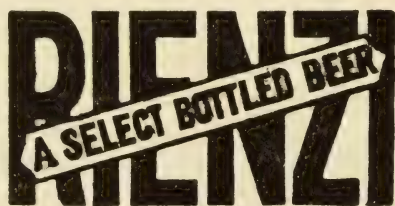
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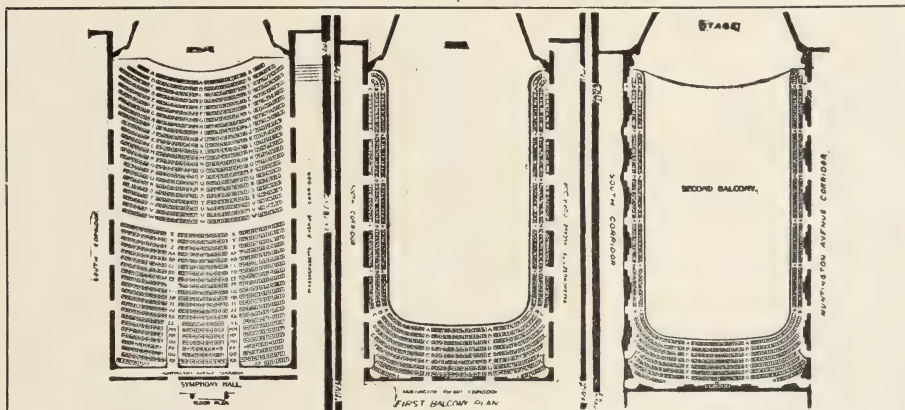


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I.

HAIL, CHICAGO!

Hail, Chicago! Hail to thee,
City of our destiny.
While within thy gates we dwell,
May we live to serve thee well, Chicago!

May we bring to thy fair name
Honored and enduring fame,
Peace, success, integrity.
Hail, Chicago! Hail to thee!

In our great commercial band,
While we strive with heart and hand,
One and all our song shall be,
Hail, Chicago! Hail to thee! Chicago!

II.

THE SONG OF CHICAGO

(Marching through Georgia.)

See our fairest city as she rises from the plain,
Harboring her millions who have gathered to remain;
Loyal to her future as they daily rise again,
Singing the song of Chicago.

Chorus.

Hurrah! hurrah! We sing thy jubilee.
Hurrah! hurrah! We raise a song to thee.
All the world shall hear it over land and over sea,
While we are singing Chicago.

See the mighty forces as they gather for the fray,
Working all together with a will that finds the way,
Striving for Chicago and its glory every day,
While they are singing Chicago.

Chorus.

Hurrah! hurrah! We sing thy jubilee.
Hurrah! hurrah! We raise a song to thee.
All the world shall hear it over land and over sea,
While we are singing Chicago.

Citizens uniting, for the future we shall stand
All the world inviting to enjoy what we have planned,
Make Chicago beautiful, the pride of all the land,
While we are singing Chicago.

Chorus.

Hurrah! hurrah! We sing thy jubilee.
Hurrah! hurrah! We raise a song to thee.
All the world shall hear it over land and over sea,
While we are singing Chicago.

III.

EXCELSIOR, CHICAGO!

(Upidee.)

The shades of night were falling fast,
Chicago, Chicago,
Or so it seemed when we had passed
Into Chicago.
But soon, the darkness piercing through,
These letters shone upon the blue:

Chorus.

C-h-i-c-a-g-o,
Chicago, Chicago,
C-h-i-c-a-g-o,
That's the home for me.

Soon, soon the clouds had rolled away,
Chicago, Chicago,
And there unfolded to the day
Was our Chicago.
By sparkling lake and parks of green
Our city stood transformed a queen.

Chorus.

C-h-i-c-a-g-o,
Chicago, Chicago,
C-h-i-c-a-g-o,
That's the home for me.

All citizens have seen the sight,
Chicago, Chicago.
No more shall day be dark as night
In our Chicago.
Let all arouse, the fires stoke,
Clean up the streets, prevent the smoke.

Chorus.

C-h-i-c-a-g-o,
Chicago, Chicago,
C-h-i-c-a-g-o,
That's the town for me.

IV.

AS WE GO MARCHING ON

(John Brown's Body.)

Come, Chicago brothers, let us join in a song,
Sing it with a willing heart and sing it good and strong;
Sing it for the city, let your voices come along,
As we go marching on.

Chorus.

Glory, glory to Chicago,
Glory, glory to Chicago,
Glory, glory to Chicago,
As we go marching on.

We are for the Stars and Stripes, our country's flag sublime;
We are all for freedom's land and want no other clime;
And we're for Chicago, first and last and all the time,
As we go marching on.

Chorus.

Glory, glory for Chicago,
Glory, glory for Chicago,
Glory, glory for Chicago,
As we go marching on.

Smoke is but the emblem of the battles we have won;
Clouds are disappearing 'neath the glory of the sun,
Showing us our duty, and our duty shall be done,
As we go marching on.

Chorus.

Glory, glory for Chicago,
Glory, glory for Chicago,
Glory, glory for Chicago,
As she goes marching on.

Don't you see the future with the rising of the sun?
Don't you see the future as you see the work begun?
We are for the future, and we hear the signal gun,
As we go marching on.

Chorus.

Glory, glory for Chicago,
Glory, glory for Chicago,
Glory, glory for Chicago,
As she goes marching on.

V.

BOSTON, 1909-1915

E-Yip-I-Addy for Boston town,
E-Yip-I-Addy-I-Ay!
That's the city of great renown,
Hers the spirit that never will down.

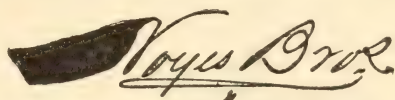
E-Yip-I-Addy for Boston town,
She builds for the future to-day,
And in Nineteen Fifteen
You will see what we mean—
E-Yip-I-Addy-I-Ay!

VI.

CHICAGO, 1909

E-Yip-I-Addy Chica-go-go!
E-Yip-I-Addy to you!
We're not saying "I told you so,"
But we're telling you what we shall do.

E-Yip-I-Addy Chica-go-go!
We work for a better to-day,
And the streets and the air
We shall clean everywhere—
Yip-I-Addy-I-Ay!

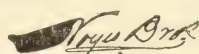


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Boston, Wednesday, June 14, 1911

Mr. A. MAQUARRE
Conductor

Number 39

WEDNESDAY, JUNE 14, 1911

BOSTON AND CHICAGO MERCHANTS' NIGHT PROGRAMME

- | | | |
|-------|-----------------------------------|------------|
| 1. | MARCH, "Tambour Battant" | Messenger |
| 2. | SELECTION, "Naughty Marietta" | Herbert |
| 3. | WALTZ, "Estudiantina" | Waldteufel |
| 4. | MARCH, "The Aviator" | Merrill |
| <hr/> | | |
| 5. | SELECTION, "Madame Sherry" | Hoshna |
| 6. | { a. HAIL, CHICAGO! | |
| | { b. THE SONG OF CHICAGO | |
| 7. | SELECTION, "Cavalleria Rusticana" | Mascagni |
| 8. | WALTZ, "España" | Waldteufel |
| <hr/> | | |
| 9. | AMERICAN FANTASY | Herbert |
| | (Organ, Mr. MARSHALL) | |
| 10. | { a. EXCELSIOR, CHICAGO! | |
| | { b. AS WE GO MARCHING ON | |
| 11. | CZARINA MAZURKA | Ganne |
| 12. | MARCH, "Le Père, la Victoire" | Ganne |

BOSTON COLLEGE NIGHT	Thursday, June 15
WILLIAMS NIGHT	Friday, June 16
WAGNER NIGHT	Monday, June 19
GERMAN NIGHT	Wednesday, June 21
OPERATIC NIGHT	Thursday, June 22

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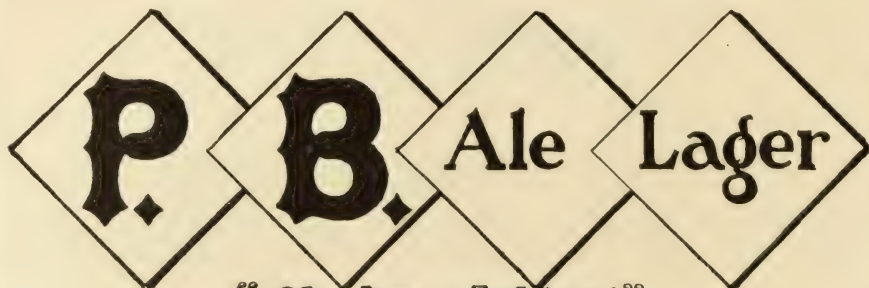
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MALTY AND HOPPY

THURSDAY, JUNE 15, 1911

BOSTON COLLEGE NIGHT

PROGRAMME

- | | |
|---|------------------|
| 1. MARCH, "Tambour Battant" | Messenger |
| 2. SELECTION, "Madame Sherry" | Hoshna |
| 3. RÊVE ANGÉLIQUE | Rubinstein |
| (Organ, Mr. MARSHALL) | |
| 4. SELECTION, "Pagliacci" | Leoncavallo |
| ----- | |
| 5. OVERTURE, "William Tell" | Rossini |
| 6. HERE'S TO ALMA MATER | Whalen, B.C. '06 |
| 7. THE SHAMROCK | Myddleton |
| 8. THE RIDE OF THE VALKYRIES | Wagner |
| ----- | |
| 9. SELECTION, "Lucia di Lammermoor" | Donizetti |
| 10. MAROON AND GOLD | Kevin More |
| 11. AMERICAN FANTASY | Herbert |
| (Organ, Mr. MARSHALL) | |
| 12. MARCH, "Stars and Stripes" | Sousa |

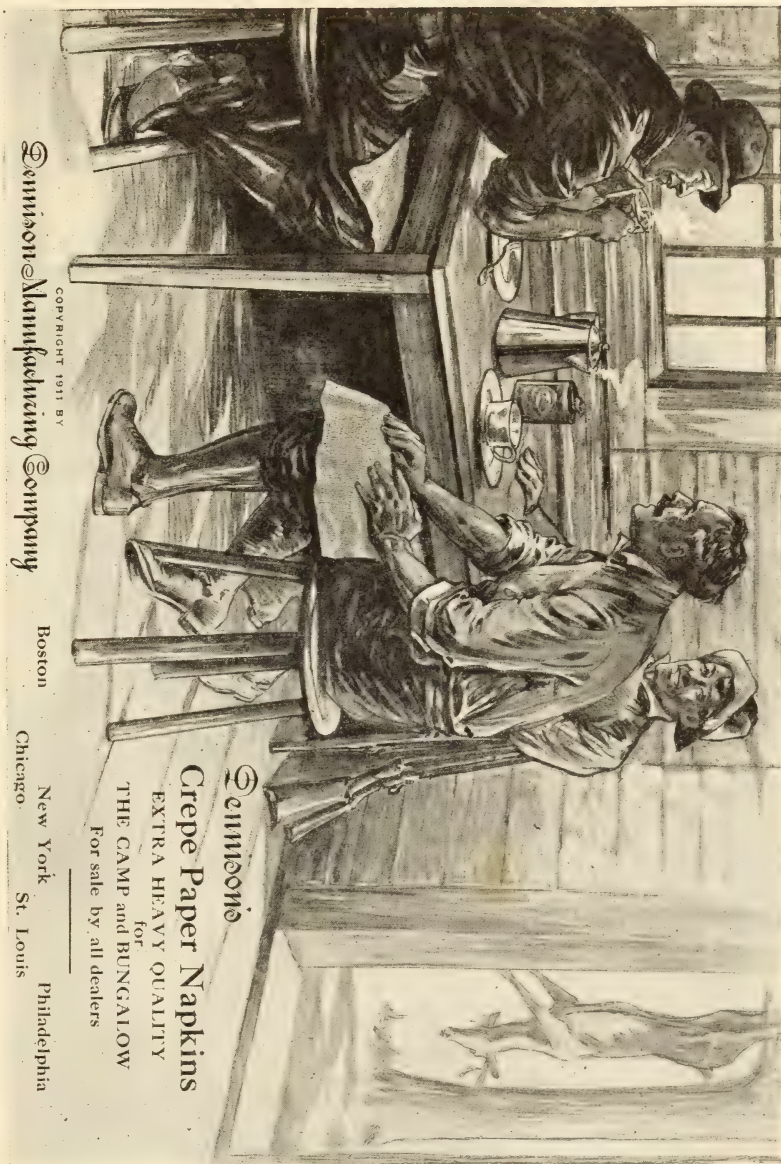


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FRIDAY, JUNE 16, 1911

WILLIAMS COLLEGE NIGHT

PROGRAMME

1. MARCH, "Under the Double Eagle" Wagner
2. OVERTURE, "Light Cavalry" Suppé
3. { a. ALMA MATER Marvin, '01
- { b. COME FILL YOUR GLASS Patterson, '96
4. SELECTION, "The Arcadians" Monckton
5. OVERTURE, "Mignon" Thomas
6. { a. RISE UP Hepburn, '00—Kent '63
- { b. EPHRAIM WILLIAMS Taylor, '99
7. LARGO. Handel
 (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL; Harp, Mr. SCHUECKER)
8. RACKOCZY MARCH Berlioz
9. SELECTION, "Madame Sherry" Hoshna
10. { a. 'NEATH THE SHADOWS OF THE HILLS Banks, '90
- { b. ROYAL PURPLE Goodwin, '95
11. AMERICAN FANTASY Herbert
 (Organ, Mr. MARSHALL)
12. MARCH, "Washington Post" Sousa



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SATURDAY, JUNE 17, 1911

PROGRAMME

- | | | | | | | | | | | |
|---|---|---|---|-----------------------|---|---|---|---|---|-------------|
| 1. GOLDEN POTLATCH MARCH | . | . | . | . | . | . | . | . | . | Hadley |
| 2. OVERTURE, "La Sirène" | . | . | . | . | . | . | . | . | . | Auber |
| 3. PAPILLONS BLEUS | . | . | . | . | . | . | . | . | . | Waldteufel |
| 4. SELECTION, "The Red Mill" | . | . | . | . | . | . | . | . | . | Herbert |
| <hr/> | | | | | | | | | | |
| 5. OVERTURE, "Phèdre" | . | . | . | . | . | . | . | . | . | Massenet |
| 6. FANTASIE FOR CORNET | . | . | . | . | . | . | . | . | . | Hoch |
| | | | | (Cornet, Mr. HEIM) | . | . | . | . | . | |
| 7. SELECTION, "Tannhäuser" | . | . | . | . | . | . | . | . | . | Wagner |
| 8. WEDDING MARCH | . | . | . | . | . | . | . | . | . | Mendelssohn |
| <hr/> | | | | | | | | | | |
| 9. INTERMEZZO and FARANDOLE, "L'Arlésienne" | . | . | . | . | . | . | . | . | . | Bizet |
| | | | | (Flute, Mr. BROOKE) | . | . | . | . | . | |
| 10. CLAIR DE LUNE | . | . | . | . | . | . | . | . | . | Maquarre |
| | | | | (Organ, Mr. MARSHALL) | . | . | . | . | . | |
| 11. WALTZ, "Girls of Baden" | . | . | . | . | . | . | . | . | . | Komzak |
| 12. TRIUMPH MARCH | . | . | . | . | . | . | . | . | . | Fucik |

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MONDAY, JUNE 19, 1911

WAGNER NIGHT

PROGRAMME

- | | |
|---|------------|
| 1. MARCH, "Tannhäuser" | Wagner |
| 2. WALTZ, "Les Chanteurs des Bois" | Forbach |
| 3. SELECTION, "Naughty Marietta" | Herbert |
| 4. OVERTURE, "Rienzi" | Wagner |
| <hr/> | |
| 5. HULDINGUNG MARCH | Wagner |
| 6. ALBUMBLATT | Wagner |
| 7. SELECTION, "Lohengrin" | Wagner |
| 8. RIDE OF THE VALKYRIES | Wagner |
| <hr/> | |
| 9. OVERTURE, "Tannhäuser" | Wagner |
| 10. NIGHT FLY DANCE (from the "Far Away Isles" Comic Opera) | Maquarre |
| 11. WALTZ, "España" | Waldteufel |
| 12. LICHTENSTEIN MARCH | B. Triebel |

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TUESDAY, JUNE 20, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. MARCH, "Salve Imperator" | Fucik |
| 2. OVERTURE, "La Sirène" | Auber |
| 3. WALTZ, "Solitude" | Waldteufel |
| 4. SELECTION, "Mikado" | Sullivan |
| <hr/> | |
| 5. UNE FÊTE À ARANGUEZ | Demernnan |
| 6. SÉRÉNADE D'ARLEQUIN | Drigo |
| (Cello Solo, Mr. KELLER) | |
| 7. SELECTION, "Madame Butterfly" | Puccini |
| 8. FÊTE POLONAISE, "Le Roi malgré lui" | Chabrier |
| <hr/> | |
| 9. AU CLAIR DE LUNE | A. Maquarre |
| (Organ, Mr. MARSHALL) | |
| 10. WALTZ, "Grubenlichter" | Zeller |
| 11. CHARGE OF THE HUSSARS | Spindler |
| 12. MARCH, "Wien bleibt Wien" | Schrammel |

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HOW THE "POPS" BEGAN

In the spring of 1885, at the end of Mr. Gericke's first season in Boston, it was decided that it would be very desirable to keep the Orchestra together a longer time than the few months then covered by the regular Symphony season, and Mr. Gericke suggested a series of Popular concerts, modelled after the famous Bilse concerts in Berlin. For this purpose Adolph Neuendorff, an operatic conductor of deserved reputation, was brought to Boston, and through April and May of that year concerts were given in old Music Hall three times a week, differing from the regular Symphony concerts only in the music played, for this series was made up generally of lighter quality than that which characterized the Symphony programmes. The concerts immediately appealed to a considerable public, and it was suggested that they be made still more popular; so, in early June, the false floor was taken out of Music Hall, tables and chairs were put in, and the "Promenade" concerts began, being given on every evening except Sunday. Although their official name was the "Promenade Concerts," the public soon christened them "Pops," and "Pops" they have remained since that time. That year the Pops ran all through the summer into the end of September. The next year the Symphony Orchestra made its first tour of the West at the close of the Symphony season, and, returning to Boston the end of May, the second series of POP concerts began under the leadership of Mr. John Mullaly, who is still a first violin in the Orchestra. This series ran throughout the summer also, but two years convinced the management that it would be better to end the Pops about the first of July, and that has been the custom since then.

The Pops have been given every year since 1885, with the exception of 1890, when, owing to some trouble, it was impossible to secure a license for them. Until the spring of 1900 they were given in old Music Hall. In that spring, Symphony Hall not having been completed and Music Hall having been diverted to other uses, the Pops were given in Mechanics' Hall, but, beginning with 1901, they have found their home in Symphony Hall.

Among those who have been conductors in addition to Mr. Neuendorff and Mr. Mullaly are Mr. de Novellis, Mr. Kneisel, Mr. Gruenberg, Mr. Timothée Adamowski, Mr. Zach, Mr. Kautzenbach, and the present conductors, Mr. Strube and Mr. Maquarre. It is a rather interesting fact that Boston Pops are the only concerts of their kind in this country that have been maintained throughout a series of years with success. As New York has never been able to support a permanent Symphony Orchestra, so it has never been able to support a series of popular concerts like those Boston has had for a quarter of a century. Theodore Thomas made several efforts to establish such a series as far back as the mid-seventies, and in more recent years Anton Seidl had a series of popular concerts at Brighton Beach, in the Metropolitan Opera House, and in Madison Square Garden, but with the exception of those at Brighton Beach, which with a guarantee from a Brooklyn society lasted for several years, all of these would die each year in a comparatively few weeks. The Pops, in a certain sense, have brought as much fame to Boston as the Symphony Orchestra has, because they are, in the true sense of the word, unique. The falling off in attendance which was noted when they were first brought up town to Symphony Hall was only temporary, and to-day they are as prosperous as they ever were.

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WEDNESDAY, JUNE 21, 1911

GERMAN NIGHT

PROGRAMME

- | | | |
|-------|--|-------------|
| 1. | MARCH, "Kaiser Wilhelm II." | Nagel |
| 2. | OVERTURE, "Light Cavalry" | Suppé |
| 3. | WALTZ, "The Beautiful Blue Danube" | Strauss |
| 4. | SELECTION, "The Chocolate Soldier" | Strauss |
| <hr/> | | |
| 5. | BALLET MUSIC, "The Queen of Sheba"
(Cello, Mr. J. KELLER) | Goldmark |
| 6. | ABENDLIED
(Violin, Mr. KRAFFT) | Schumann |
| 7. | SELECTION, "Hänsel and Gretel" | Humperdinck |
| 8. | RIDE OF THE VALKYRIES | Wagner |
| <hr/> | | |
| 9. | OVERTURE, "Freischütz" | Weber |
| 10. | SPRING SONG | Mendelssohn |
| 11. | WALTZ, "Baden Girls" | Komzak |
| 12. | MARCH, "Lichtenstein" | B. Triebel |

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THURSDAY, JUNE 22, 1911

OPERATIC NIGHT

PROGRAMME

- | | |
|----------------------------------|----------|
| 1. MARCH, "Boccaccio" | Suppé |
| 2. OVERTURE, "Mignon" | Thomas |
| 3. WALTZ, "The Merry Widow" | Lehar |
| 4. SELECTION, "Naughty Marietta" | Herbert |
| <hr/> | |
| 5. OVERTURE, "William Tell" | Rossini |
| 6. SELECTION, "Thaïs" | Massenet |
| 7. SELECTION, "Tannhäuser" | Wagner |
| 8. CORTÈGE, "The Queen of Sheba" | Gounod |
| <hr/> | |
| 9. OVERTURE, "Rienzi" | Wagner |
| 10. SELECTION, "La Vivandière" | Godard |
| 11. WALTZ, "Die Fledermaus" | Strauss |
| 12. MARCH, "Salve Imperator" | Fucik |

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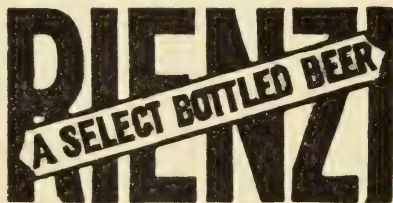
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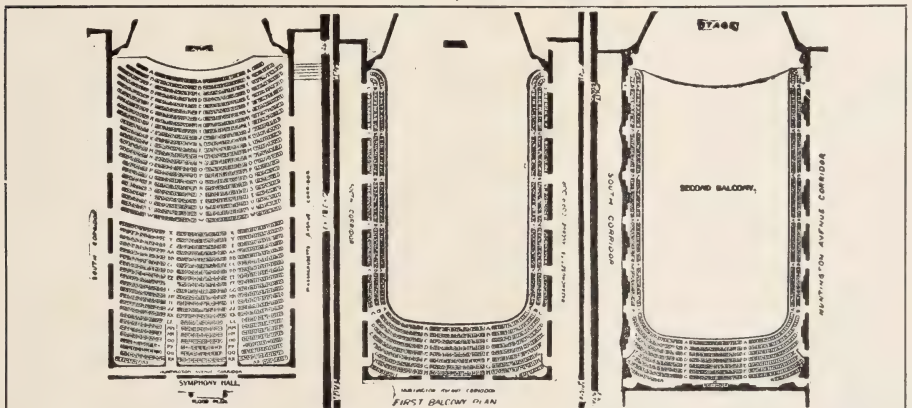


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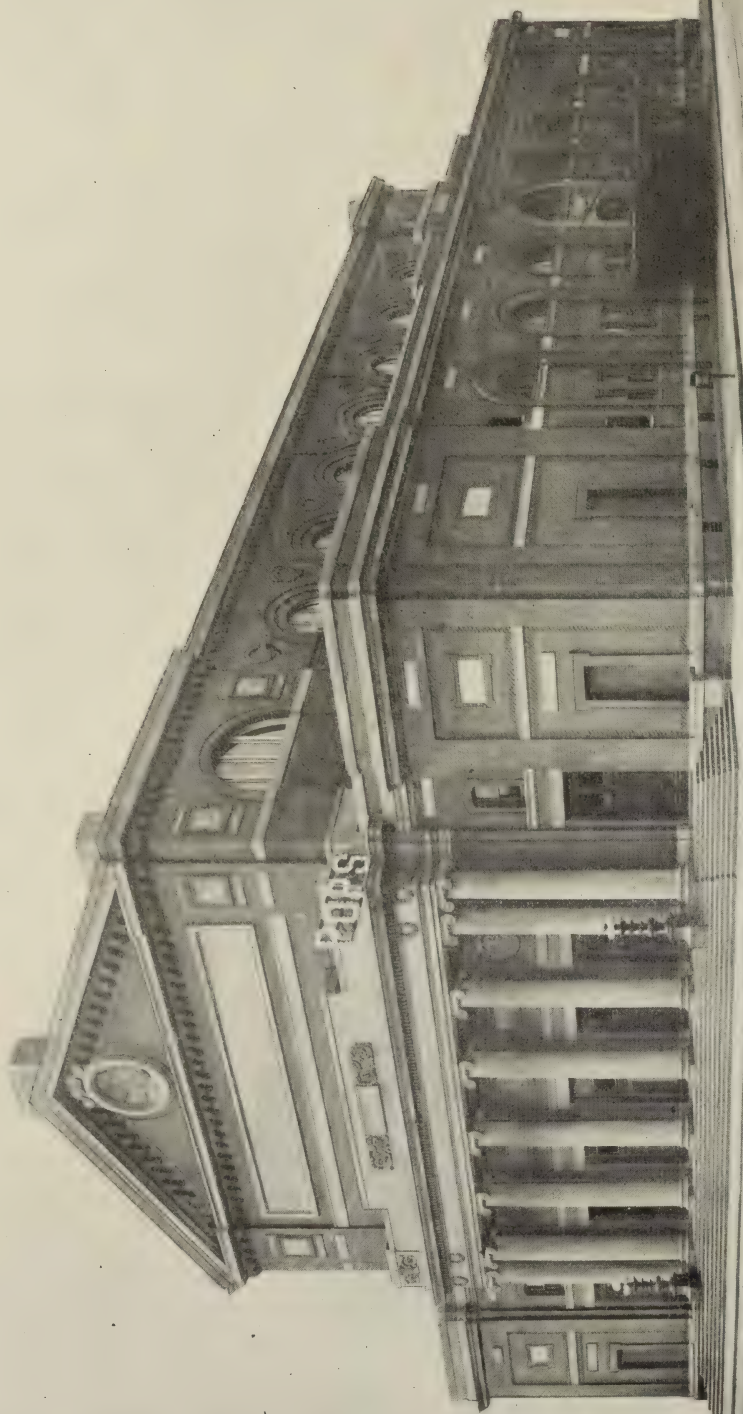
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I.

Old Alma Mater! Up, boys! Stand!
Bravely the name and loudly.
Faithful the heart and loyal the hand,
Boasting her fame full proudly.
Virtue her glory, Wisdom her aim;
Life to her memory!
A kindred high, stand up and claim.
O! Alma Mater! Here's to thee!

II.

Old Alma Mater! Up, boys! Stand!
Join in a cheer resounding.
Quick at the touch of Fancy's wand—
Joys of the Past surrounding.
Here's to the "boys," yes, "boys" again;
Strong ring the cheer and free.
"The boys"—and "times that were"—
and then—!
O! Alma Mater! "Here's to thee"!

MAROON AND GOLD.

(Air: "*The West's Awake.*")

Dear Alma Mater, loved of old,
Thy grateful, loyal sons behold!
With hand and voice and heart with thee,
Crowd round thee ever tenderly,
And proudly all our worship claim,
Yea, thrill to boast thy honored name,
And high thy stainless banner hold,
Maroon and Gold! Maroon and Gold!

God's blessing on thee evermore,
Who us hath blessed from days of yore,
For still thy hand doth light the way,
Thy love we learn with every day.
Queen school to us, thy latest hest
Still finds thee throned within our breast.
We love thy banner, every fold!
Maroon and Gold! Maroon and Gold!

SALVE! OLD B. C.!

(Air: "*Glory, Glory, Hallelulah!*")

I.

A toast to Alma Mater!
May her banners always rise
Unsuiled and triumphant
In the clear and cloudless skies.
A toast to Alma Mater!
Give it loud and give it strong.
Salve! Old B. C.!

(CHORUS.)

Collegium Bostoniense!
Collegium Bostoniense!
Collegium Bostoniense!
Salve! Old B. C.!

II.

Tommy Atkins has a yearning
Calling him to Mandalay.
You know who hails from Dixie
When the band begins to play.
"Yankee Doodle" is a thriller!
But the song to shout to-day—
Is Salve! Old B. C.!

(CHORUS.)

(OVER)

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(OVER)

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Conductor

Number 40

PROGRAMME

- | | | |
|------------------|--|------------------|
| PROGRAMME | | |
| 1. | MARCH, "Tambour Battant" | Messenger |
| 2. | SELECTION, "Madame Sherry" | Hoshna |
| 3. | RÊVE ANGÉLIQUE | Rubinstein |
| | (Organ, Mr. MARSHALL) | |
| 4. | SELECTION, "Pagliacci" | Leoncavallo |
| <hr/> | | |
| 5. | OVERTURE, "William Tell" | Rossini |
| 6. | HERE'S TO ALMA MATER | Whalen, B.C. '06 |
| 7. | THE SHAMROCK | Myddleton |
| 8. | THE RIDE OF THE VALKYRIES | Wagner |
| <hr/> | | |
| 9. | SELECTION, "Lucia di Lammermoor" | Donizetti |
| 10. | MAROON AND GOLD | Kevin More |
| 11. | AMERICAN FANTASY | Herbert |
| | (Organ, Mr. MARSHALL) | |
| 12. | MARCH, "Stars and Stripes" | Sousa |

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WAGNER NIGHT	Monday, June 19
GERMAN NIGHT	Wednesday, June 21
OPERATIC NIGHT	Thursday, June 22
BERLIOZ NIGHT	Friday, June 23



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FRIDAY, JUNE 16, 1911

WILLIAMS COLLEGE NIGHT

PROGRAMME

- | | | |
|-------|--|-----------------------|
| 1. | MARCH, "Under the Double Eagle" | Wagner |
| 2. | OVERTURE, "Light Cavalry" | Suppé |
| 3. | { a. ALMA MATER | Marvin, '01 |
| | b. COME FILL YOUR GLASS | Patterson, '96 |
| 4. | SELECTION, "The Arcadians" | Monckton |
| <hr/> | | |
| 5. | OVERTURE, "Mignon" | Thomas |
| 6. | { a. RISE UP | Hepburn, '00—Kent '63 |
| | b. EPHRAIM WILLIAMS | Taylor, '99 |
| 7. | LARGO. | Handel |
| | (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL; Harp, Mr. SCHUECKER) | |
| 8. | RACKOCZY MARCH | Berlioz |
| <hr/> | | |
| 9. | SELECTION, "Madame Sherry" | Hoshna |
| 10. | { a. 'NEATH THE SHADOWS OF THE HILLS | Banks, '90 |
| | b. ROYAL PURPLE | Goodwin, '95 |
| 11. | AMERICAN FANTASY | Herbert |
| | (Organ, Mr. MARSHALL) | |
| 12. | MARCH, "Washington Post" | Sousa |



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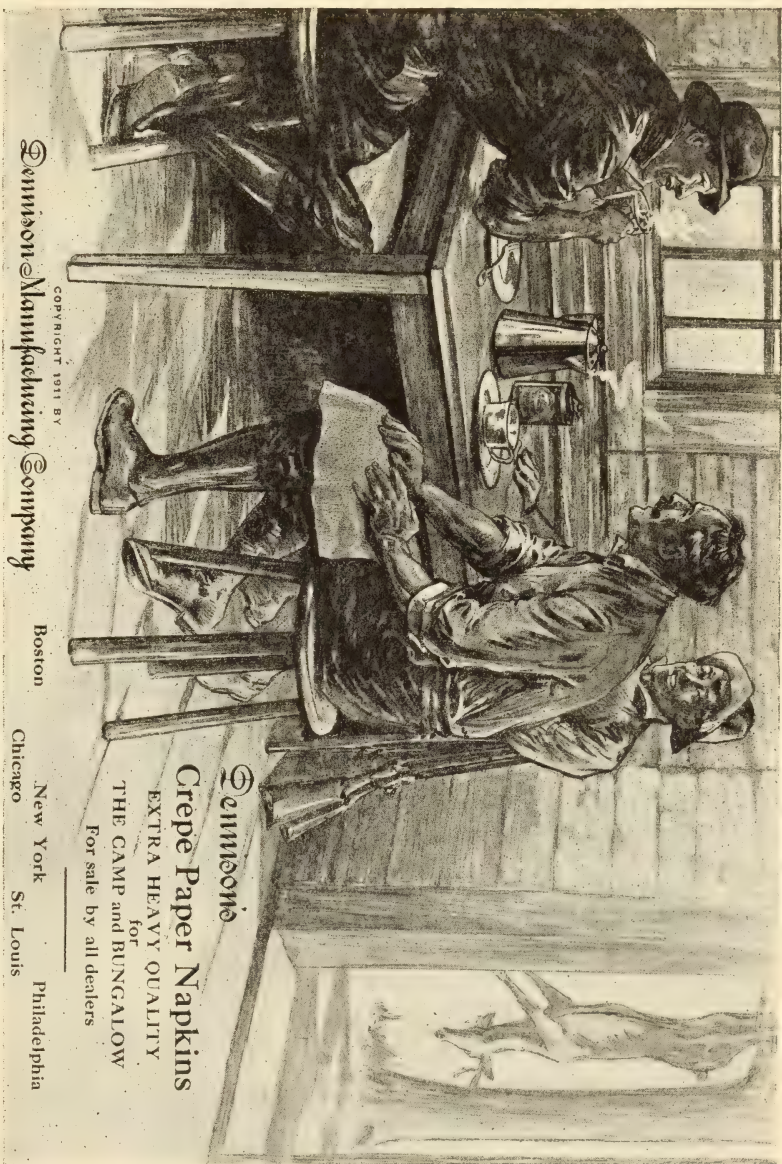
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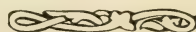
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SATURDAY, JUNE 17, 1911

PROGRAMME

- | | | | | | | | | | | |
|---|-----------------------|---|---|---|---|---|---|---|---|-------------|
| 1. GOLDEN POTLATCH MARCH | . | . | . | . | . | . | . | . | . | Hadley |
| 2. OVERTURE, "La Sirène" | . | . | . | . | . | . | . | . | . | Auber |
| 3. PAPILLONS BLEUS | . | . | . | . | . | . | . | . | . | Waldteufel |
| 4. SELECTION, "The Red Mill" | . | . | . | . | . | . | . | . | . | Herbert |
| <hr/> | | | | | | | | | | |
| 5. OVERTURE, "Phèdre" | . | . | . | . | . | . | . | . | . | Massenet |
| 6. FANTASIE FOR CORNET | . | . | . | . | . | . | . | . | . | Hoch |
| | (Cornet, Mr. HEIM) | | | | | | | | | |
| 7. SELECTION, "Tannhäuser" | . | . | . | . | . | . | . | . | . | Wagner |
| 8. WEDDING MARCH | . | . | . | . | . | . | . | . | . | Mendelssohn |
| <hr/> | | | | | | | | | | |
| 9. INTERMEZZO and FARANDOLE, "L'Arlésienne" | . | . | . | . | . | . | . | . | . | Bizet |
| | (Flute, Mr. BROOKE) | | | | | | | | | |
| 10. CLAIR DE LUNE | . | . | . | . | . | . | . | . | . | Maquarre |
| | (Organ, Mr. MARSHALL) | | | | | | | | | |
| 11. WALTZ, "Girls of Baden" | . | . | . | . | . | . | . | . | . | Komzak |
| 12. TRIUMPH MARCH | . | . | . | . | . | . | . | . | . | Fucik |

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MONDAY, JUNE 19, 1911

WAGNER NIGHT

PROGRAMME

- | | |
|---|------------|
| 1. MARCH, "Tannhäuser" | Wagner |
| 2. WALTZ, "Les Chanteurs des Bois" | Forbach |
| 3. SELECTION, "Naughty Marietta" | Herbert |
| 4. OVERTURE, "Rienzi" | Wagner |
| <hr/> | |
| 5. HULDINGUNG MARCH | Wagner |
| 6. ALBUMBLATT | Wagner |
| 7. SELECTION, "Lohengrin" | Wagner |
| 8. RIDE OF THE VALKYRIES | Wagner |
| <hr/> | |
| 9. OVERTURE, "Tannhäuser" | Wagner |
| 10. NIGHT FLY DANCE (from the "Far Away Isles" Comic Opera) | Maquarre |
| 11. WALTZ, "España" | Waldteufel |
| 12. LICHTENSTEIN MARCH | B. Triebel |

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TUESDAY, JUNE 20, 1911

PROGRAMME

- | | |
|--|--------------|
| 1. MARCH, "Salve Imperator" | Fucik |
| 2. OVERTURE, "La Sirène" | Auber |
| 3. WALTZ, "Solitude" | Waldteufel |
| 4. SELECTION, "Mikado" | Sullivan |
| <hr/> | |
| 5. UNE FÊTE À ARANGUEZ | Demernnan |
| 6. SÉRÉNADE D'ARLEQUIN | Drigo |
| (Cello Solo, Mr. KELLER) | |
| 7. SELECTION, "Madame Butterfly" | Puccini |
| 8. FÊTE POLONAISE, "Le Roi malgré lui" | Chabrier |
| <hr/> | |
| 9. AU CLAIR DE LUNE | A. Maquarrie |
| (Organ, Mr. MARSHALL) | |
| 10. WALTZ, "Grubenlichter" | Zeller |
| 11. CHARGE OF THE HUSSARS | Spindler |
| 12. MARCH, "Wien bleibt Wien" | Schrammel |

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WEDNESDAY, JUNE 21, 1911

GERMAN NIGHT

PROGRAMME

1. MARCH, "Kaiser Wilhelm II."	Nagel
2. OVERTURE, "Light Cavalry"	Suppé
3. WALTZ, "The Beautiful Blue Danube"	Strauss
4. SELECTION, "The Chocolate Soldier"	Strauss
5. BALLET MUSIC, "The Queen of Sheba" (Cello, Mr. J. KELLER)	Goldmark
6. ABENDLIED (Violin, Mr. KRAFFT)	Schumann
7. SELECTION, "Hänsel and Gretel"	Humperdinck
8. RIDE OF THE VALKYRIES	Wagner
9. OVERTURE, "Freischütz"	Weber
10. SPRING SONG	Mendelssohn
11. WALTZ, "Baden Girls"	Komzak
12. MARCH, "Lichtenstein"	B. Triebel

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Conductor of the "Pops"

writes of the

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HOW THE "POPS" BEGAN

In the spring of 1885, at the end of Mr. Gericke's first season in Boston, it was decided that it would be very desirable to keep the Orchestra together a longer time than the few months then covered by the regular Symphony season, and Mr. Gericke suggested a series of Popular concerts, modelled after the famous Bilse concerts in Berlin. For this purpose Adolph Neuendorff, an operatic conductor of deserved reputation, was brought to Boston, and through April and May of that year concerts were given in old Music Hall three times a week, differing from the regular Symphony concerts only in the music played, for this series was made up generally of lighter quality than that which characterized the Symphony programmes. The concerts immediately appealed to a considerable public, and it was suggested that they be made still more popular; so, in early June, the false floor was taken out of Music Hall, tables and chairs were put in, and the "Promenade" concerts began, being given on every evening except Sunday. Although their official name was the "Promenade Concerts," the public soon christened them "POPS," and "POPS" they have remained since that time. That year the POPS ran all through the summer into the end of September. The next year the Symphony Orchestra made its first tour of the West at the close of the Symphony season, and, returning to Boston the end of May, the second series of POP concerts began under the leadership of Mr. John Mullaly, who is still a first violin in the Orchestra. This series ran throughout the summer also, but two years convinced the management that it would be better to end the POPS about the first of July, and that has been the custom since then.

The POPS have been given every year since 1885, with the exception of 1890, when, owing to some trouble, it was impossible to secure a license for them. Until the spring of 1900 they were given in old Music Hall. In that spring, Symphony Hall not having been completed and Music Hall having been diverted to other uses, the POPS were given in Mechanics' Hall, but, beginning with 1901, they have found their home in Symphony Hall.

Among those who have been conductors in addition to Mr. Neuendorff and Mr. Mullaly are Mr. de Novellis, Mr. Kneisel, Mr. Gruenberg, Mr. Timothée Adamowski, Mr. Zach, Mr. Kautzenbach, and the present conductors, Mr. Strube and Mr. Maquarre. It is a rather interesting fact that Boston POPS are the only concerts of their kind in this country that have been maintained throughout a series of years with success. As New York has never been able to support a permanent Symphony Orchestra, so it has never been able to support a series of popular concerts like those Boston has had for a quarter of a century. Theodore Thomas made several efforts to establish such a series as far back as the mid-seventies, and in more recent years Anton Seidl had a series of popular concerts at Brighton Beach, in the Metropolitan Opera House, and in Madison Square Garden, but with the exception of those at Brighton Beach, which with a guarantee from a Brooklyn society lasted for several years, all of these would die each year in a comparatively few weeks. The POPS, in a certain sense, have brought as much fame to Boston as the Symphony Orchestra has, because they are, in the true sense of the word, unique. The falling off in attendance which was noted when they were first brought up town to Symphony Hall was only temporary, and to-day they are as prosperous as they ever were.

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4

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THURSDAY, JUNE 22, 1911

OPERATIC NIGHT

PROGRAMME

- | | |
|----------------------------------|----------|
| 1. MARCH, "Boccaccio" | Suppé |
| 2. OVERTURE, "Mignon" | Thomas |
| 3. WALTZ, "The Merry Widow" | Lehar |
| 4. SELECTION, "Naughty Marietta" | Herbert |
| <hr/> | |
| 5. OVERTURE, "William Tell" | Rossini |
| 6. SELECTION, "Thaïs" | Massenet |
| 7. SELECTION, "Tannhäuser" | Wagner |
| 8. CORTÈGE, "The Queen of Sheba" | Gounod |
| <hr/> | |
| 9. OVERTURE, "Rienzi" | Wagner |
| 10. SELECTION, "La Vivandière" | Godard |
| 11. WALTZ, "Die Fledermaus" | Strauss |
| 12. MARCH, "Salve Imperator" | Fucik |

A. MAQUARRE

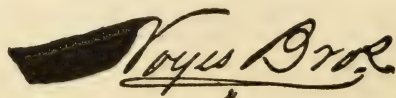
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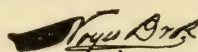


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FRIDAY, JUNE 23, 1911

BERLIOZ NIGHT

PROGRAMME

- | | |
|---|---------------|
| 1. MARCH, "Frisch drauf los" | Blon |
| 2. OVERTURE, "Française" | C. Stix |
| 3. WALTZ, "Artists' Life" | Strauss |
| 4. SELECTION, "H. M. S. Pinafore" | Sullivan |
| <hr/> | |
| 5. BACCHANALE, "Samson and Delilah" | Saint-Saëns |
| 6. INVITATION TO THE DANCE | Weber-Berlioz |
| 7. DAMNATION OF FAUST | Berlioz |
| a. Minuet of the Will-o'-the-Wisps | |
| b. Dance of the Sylphs | |
| 8. RACKOCZY MARCH | Berlioz |
| <hr/> | |
| 9. OVERTURE, "Benvenuto Cellini" | Berlioz |
| 10. MEDITATION (on a prelude by J. S. Bach) | Bordier |
| (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL) | |
| 11. WALTZ, "Barcarolle" | Waldteufel |
| 12. MARCH, "Princess Ninetta" | Strauss |

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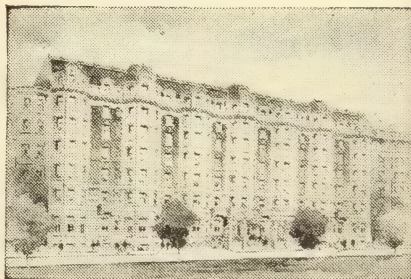
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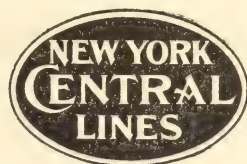


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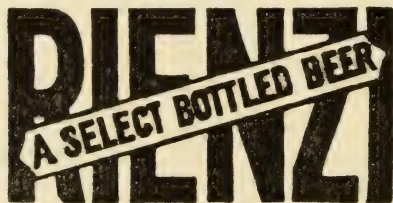
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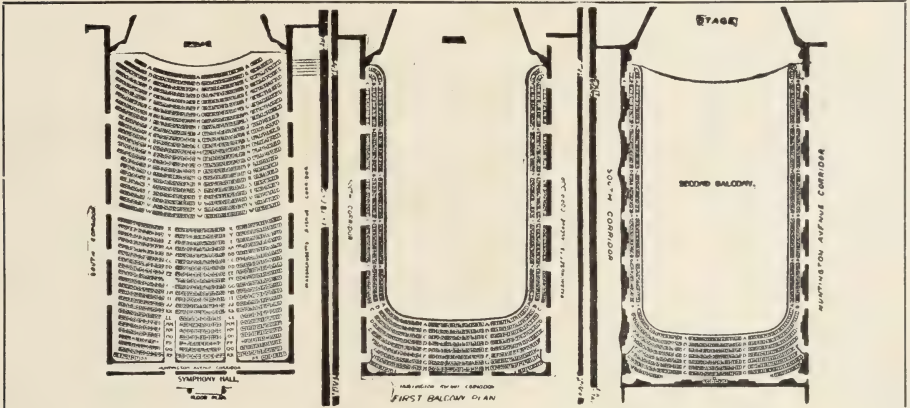
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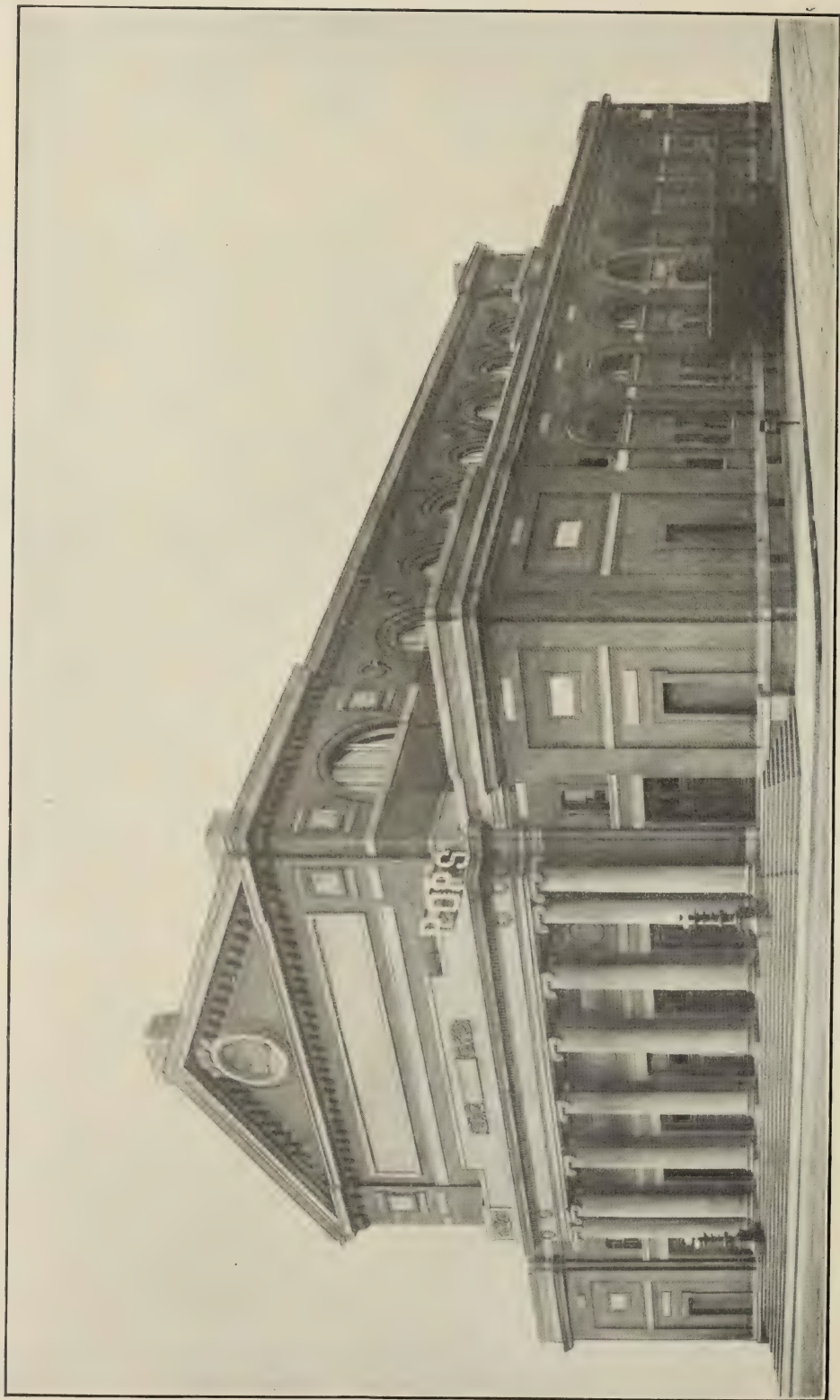
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Boston, Friday, June 16, 1911

Mr. A. MAQUARRE
Conductor

Number 41

FRIDAY, JUNE 16, 1911

WILLIAMS COLLEGE NIGHT

PROGRAMME

1. MARCH, "Under the Double Eagle" Wagner
 2. OVERTURE, "Light Cavalry" Suppé
 3. { a. ALMA MATER Marvin, '01
b. COME FILL YOUR GLASS Patterson, '06
 4. SELECTION, "The Arcadians" Monckton
 5. OVERTURE, "Mignon" Thomas
 6. { a. RISE UP Hepburn, '00—Kent '63
b. EPHRAIM WILLIAMS Taylor, '99
 7. LARGO Handel
 8. RACKOCZY MARCH Berlioz
 9. SELECTION, "Madame Sherry" Hoshna
 10. { a. 'NEATH THE SHADOWS OF THE HILLS Banks, '90
b. ROYAL PURPLE Goodwin, '95
 11. AMERICAN FANTASY Herbert
 12. MARCH, "Washington Post" Sousa
- (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL; Harp, Mr. SCHUECKER)
- (Organ, Mr. MARSHALL)

WAGNER NIGHT Monday, June 19
GERMAN NIGHT Wednesday, June 21
OPERATIC NIGHT Thursday, June 22
BERLIOZ NIGHT Friday, June 23



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SATURDAY, JUNE 17, 1911

PROGRAMME

- | | | | | | | | | | | |
|---|---|---|---|---|-----------------------|---|---|---|---|-------------|
| 1. GOLDEN POTLATCH MARCH | . | . | . | . | . | . | . | . | . | Hadley |
| 2. OVERTURE, "La Sirène" | . | . | . | . | . | . | . | . | . | Auber |
| 3. PAPILLONS BLEUS | . | . | . | . | . | . | . | . | . | Waldteufel |
| 4. SELECTION, "The Red Mill" | . | . | . | . | . | . | . | . | . | Herbert |
| <hr/> | | | | | | | | | | |
| 5. OVERTURE, "Phèdre" | . | . | . | . | . | . | . | . | . | Massenet |
| 6. FANTASIE FOR CORNET | . | . | . | . | . | . | . | . | . | Hoch |
| | | | | | (Cornet, Mr. HEIM) | | | | | |
| 7. SELECTION, "Tannhäuser" | . | . | . | . | . | . | . | . | . | Wagner |
| 8. WEDDING MARCH | . | . | . | . | . | . | . | . | . | Mendelssohn |
| <hr/> | | | | | | | | | | |
| 9. INTERMEZZO and FARANDOLE, "L'Arlésienne" | . | . | . | . | . | . | . | . | . | Bizet |
| | | | | | (Flute, Mr. BROOKE) | | | | | |
| 10. CLAIR DE LUNE | . | . | . | . | . | . | . | . | . | Maquarre |
| | | | | | (Organ, Mr. MARSHALL) | | | | | |
| 11. WALTZ, "Girls of Baden" | . | . | . | . | . | . | . | . | . | Komzak |
| 12. TRIUMPH MARCH | . | . | . | . | . | . | . | . | . | Fucik |

A. MAQUARRE

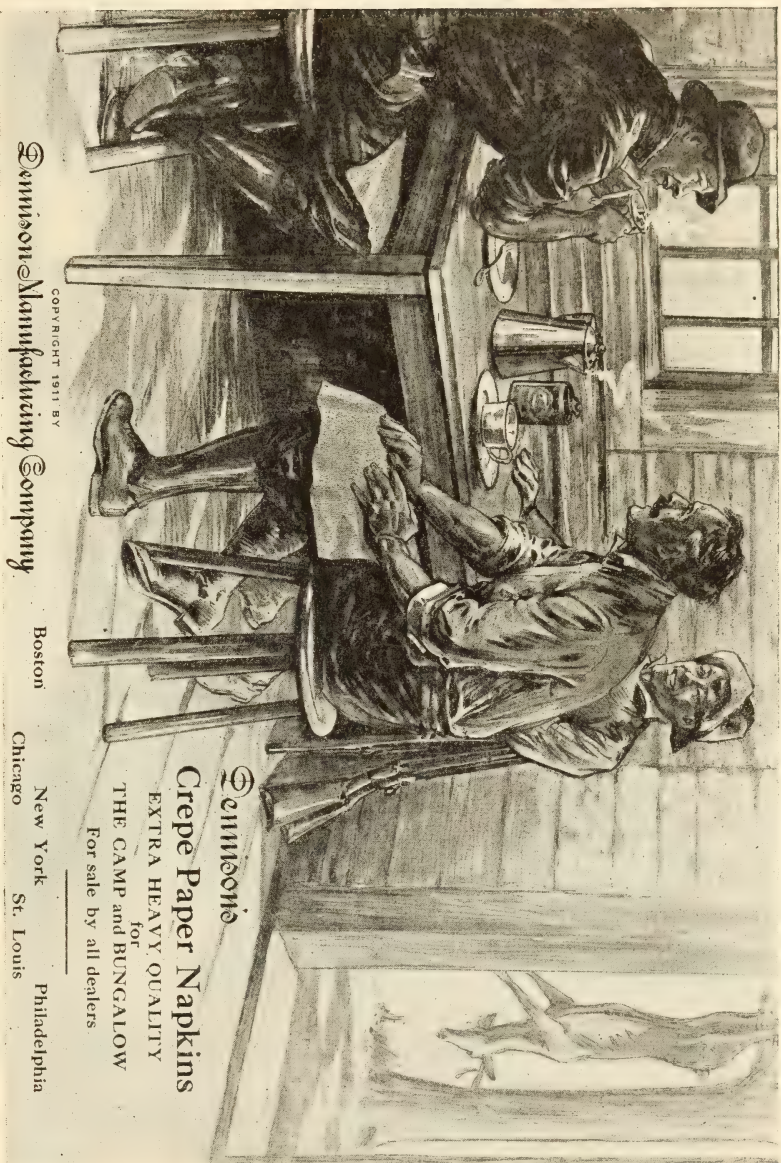
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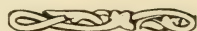
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MONDAY, JUNE 19, 1911

WAGNER NIGHT

PROGRAMME

1.	MARCH, "Tannhäuser"	Wagner
2.	WALTZ, "Les Chanteurs des Bois"	Forbach
3.	SELECTION, "Naughty Marietta"	Herbert
4.	OVERTURE, "Rienzi"	Wagner
5.	HULDINGUNG MARCH	Wagner
6.	ALBUMBLATT	Wagner
7.	SELECTION, "Lohengrin"	Wagner
8.	RIDE OF THE VALKYRIES	Wagner
9.	OVERTURE, "Tannhäuser"	Wagner
10.	NIGHT FLY DANCE (from the "Far Away Isles" Comic Opera)	Maquarre
11.	WALTZ, "España"	Waldteufel
12.	LICHTENSTEIN MARCH	B. Triebel

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TUESDAY, JUNE 20, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. MARCH, "Salve Imperator" | Fucik |
| 2. OVERTURE, "La Sirène" | Auber |
| 3. WALTZ, "Solitude" | Waldteufel |
| 4. SELECTION, "Mikado" | Sullivan |
| <hr/> | |
| 5. UNE FÊTE À ARANGUEZ | Demernnan |
| 6. SÉRÉNADE D'ARLEQUIN | Drigo |
| (Cello Solo, Mr. KELLER) | |
| 7. SELECTION, "Madame Butterfly" | Puccini |
| 8. FÊTE POLONAISE, "Le Roi malgré lui" | Chabrier |
| <hr/> | |
| 9. AU CLAIR DE LUNE | A. Maquarre |
| (Organ, Mr. MARSHALL) | |
| 10. WALTZ, "Grubenlichter" | Zeller |
| 11. CHARGE OF THE HUSSARS | Spindler |
| 12. MARCH, "Wien bleibt Wien" | Schrammel |

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WEDNESDAY, JUNE 21, 1911

GERMAN NIGHT

PROGRAMME

- | | |
|---|-------------|
| 1. MARCH, "Kaiser Wilhelm II." | Nagel |
| 2. OVERTURE, "Light Cavalry" | Suppé |
| 3. WALTZ, "The Beautiful Blue Danube" | Strauss |
| 4. SELECTION, "The Chocolate Soldier" | Strauss |
| <hr/> | |
| 5. BALLET MUSIC, "The Queen of Sheba"
(Cello, Mr. J. KELLER) | Goldmark |
| 6. ABENDLIED
(Violin, Mr. KRAFFT) | Schumann |
| 7. SELECTION, "Hänsel and Gretel" | Humperdinck |
| 8. RIDE OF THE VALKYRIES | Wagner |
| <hr/> | |
| 9. OVERTURE, "Freischütz" | Weber |
| 10. SPRING SONG | Mendelssohn |
| 11. WALTZ, "Baden Girls" | Komzak |
| 12. MARCH, "Lichtenstein" | B. Triebel |

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THURSDAY, JUNE 22, 1911

OPERATIC NIGHT

PROGRAMME

1. MARCH, "Boccaccio" Suppé
 2. OVERTURE, "Mignon" Thomas
 3. WALTZ, "The Merry Widow" Lehar
 4. SELECTION, "Naughty Marietta" Herbert
-
5. OVERTURE, "William Tell" Rossini
 6. SELECTION, "Thaïs" Massenet
 7. SELECTION, "Tannhäuser" Wagner
 8. CORTÈGE, "The Queen of Sheba" Gounod
-
9. OVERTURE, "Rienzi" Wagner
 10. SELECTION, "La Vivandière" Godard
 11. WALTZ, "Die Fledermaus" Strauss
 12. MARCH, "Salve Imperator" Fucik

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HOW THE "POPS" BEGAN

In the spring of 1885, at the end of Mr. Gericke's first season in Boston, it was decided that it would be very desirable to keep the Orchestra together a longer time than the few months then covered by the regular Symphony season, and Mr. Gericke suggested a series of Popular concerts, modelled after the famous Bilse concerts in Berlin. For this purpose Adolph Neuendorff, an operatic conductor of deserved reputation, was brought to Boston, and through April and May of that year concerts were given in old Music Hall three times a week, differing from the regular Symphony concerts only in the music played, for this series was made up generally of lighter quality than that which characterized the Symphony programmes. The concerts immediately appealed to a considerable public, and it was suggested that they be made still more popular; so, in early June, the false floor was taken out of Music Hall, tables and chairs were put in, and the "Promenade" concerts began, being given on every evening except Sunday. Although their official name was the "Promenade Concerts," the public soon christened them "POPS," and "POPS" they have remained since that time. That year the POPS ran all through the summer into the end of September. The next year the Symphony Orchestra made its first tour of the West at the close of the Symphony season, and, returning to Boston the end of May, the second series of POP concerts began under the leadership of Mr. John Mullaly, who is still a first violin in the Orchestra. This series ran throughout the summer also, but two years convinced the management that it would be better to end the POPS about the first of July, and that has been the custom since then.

The POPS have been given every year since 1885, with the exception of 1890, when, owing to some trouble, it was impossible to secure a license for them. Until the spring of 1900 they were given in old Music Hall. In that spring, Symphony Hall not having been completed and Music Hall having been diverted to other uses, the POPS were given in Mechanics' Hall, but, beginning with 1901, they have found their home in Symphony Hall.

Among those who have been conductors in addition to Mr. Neuendorff and Mr. Mullaly are Mr. de Novellis, Mr. Kneisel, Mr. Gruenberg, Mr. Timothée Adamowski, Mr. Zach, Mr. Kautzenbach, and the present conductors, Mr. Strube and Mr. Maquarre. It is a rather interesting fact that Boston POPS are the only concerts of their kind in this country that have been maintained throughout a series of years with success. As New York has never been able to support a permanent Symphony Orchestra, so it has never been able to support a series of popular concerts like those Boston has had for a quarter of a century. Theodore Thomas made several efforts to establish such a series as far back as the mid-seventies, and in more recent years Anton Seidl had a series of popular concerts at Brighton Beach, in the Metropolitan Opera House, and in Madison Square Garden, but with the exception of those at Brighton Beach, which with a guarantee from a Brooklyn society lasted for several years, all of these would die each year in a comparatively few weeks. The POPS, in a certain sense, have brought as much fame to Boston as the Symphony Orchestra has, because they are, in the true sense of the word, unique. The falling off in attendance which was noted when they were first brought up town to Symphony Hall was only temporary, and to-day they are as prosperous as they ever were.

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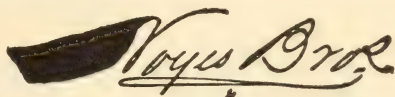
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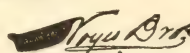


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FRIDAY, JUNE 23, 1911

BERLIOZ NIGHT

PROGRAMME

- | | |
|---|---------------|
| 1. MARCH, "Frisch drauf los" | Blon |
| 2. OVERTURE, "Française" | C. Stix |
| 3. WALTZ, "Artists' Life" | Strauss |
| 4. SELECTION, "H. M. S. Pinafore" | Sullivan |
| <hr/> | |
| 5. BACCHANALE, "Samson and Delilah" | Saint-Saëns |
| 6. INVITATION TO THE DANCE | Weber-Berlioz |
| 7. DAMNATION OF FAUST | Berlioz |
| <i>a. Minuet of the Will-o'-the-Wisps</i> | |
| <i>b. Dance of the Sylphs</i> | |
| 8. RACKOCZY MARCH | Berlioz |
| <hr/> | |
| 9. OVERTURE, "Benvenuto Cellini" | Berlioz |
| 10. MEDITATION (on a prelude by J. S. Bach) | Bordier |
| (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL) | |
| 11. WALTZ, "Barcarolle" | Waldteufel |
| 12. MARCH, "Princess Ninetta" | Strauss |

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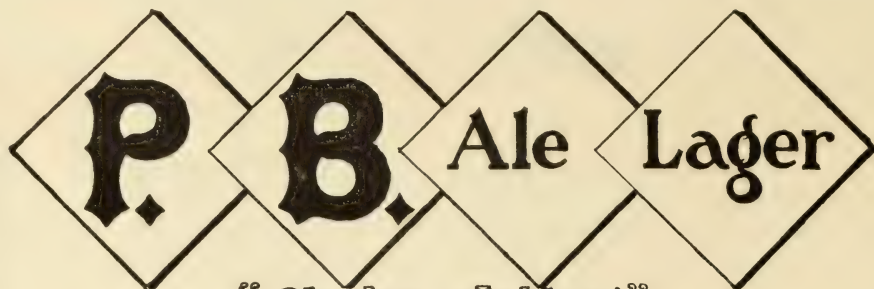
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SATURDAY, JUNE 24, 1911

PROGRAMME

- | | | |
|-------|--|-------------|
| 1. | MARCH, "Salve Imperator" | Fucik |
| 2. | OVERTURE, "La Part du Diable" | Auber |
| 3. | WALTZ, "Girls of Baden" | Komzak |
| 4. | SELECTION, "Mlle. Modiste" | Herbert |
| <hr/> | | |
| 5. | UNE FÊTE À ARANGUEZ
(Violin, Mr. KRAFFT) | Demersmann |
| 6. | SELECTION, "Carmen" | Bizet |
| 7. | MARCH FANTASIE
(Organ, Mr. MARSHALL) | Guilmant |
| 8. | BALLET MUSIC, "Sylvia"
a. Pizzicato
b. Cortège | Délibes |
| <hr/> | | |
| 9. | OVERTURE, "Tannhäuser" | Wagner |
| 10. | LA CYGNE
(Cello Solo, Mr. KELLER) | Saint-Saëns |
| 11. | WALTZ, "The Beautiful Blue Danube" | Strauss |
| 12. | MARCH, "Boccaccio" | Suppé |



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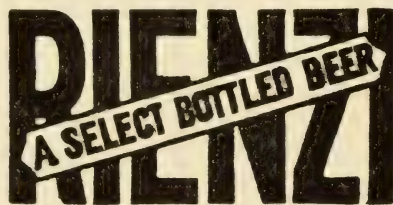
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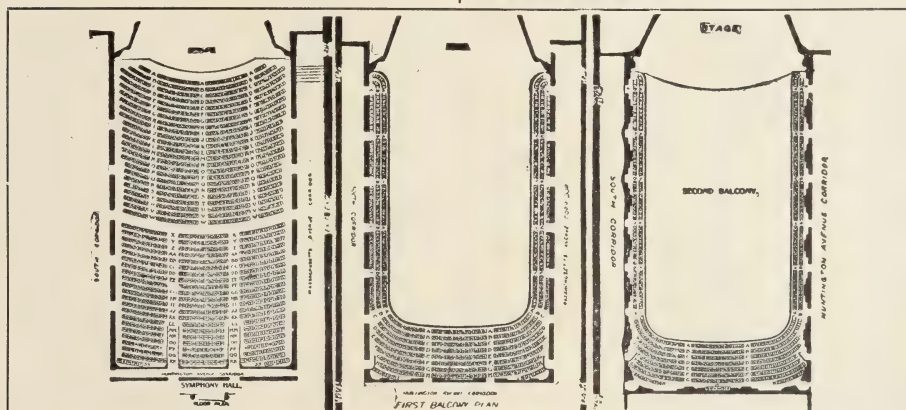


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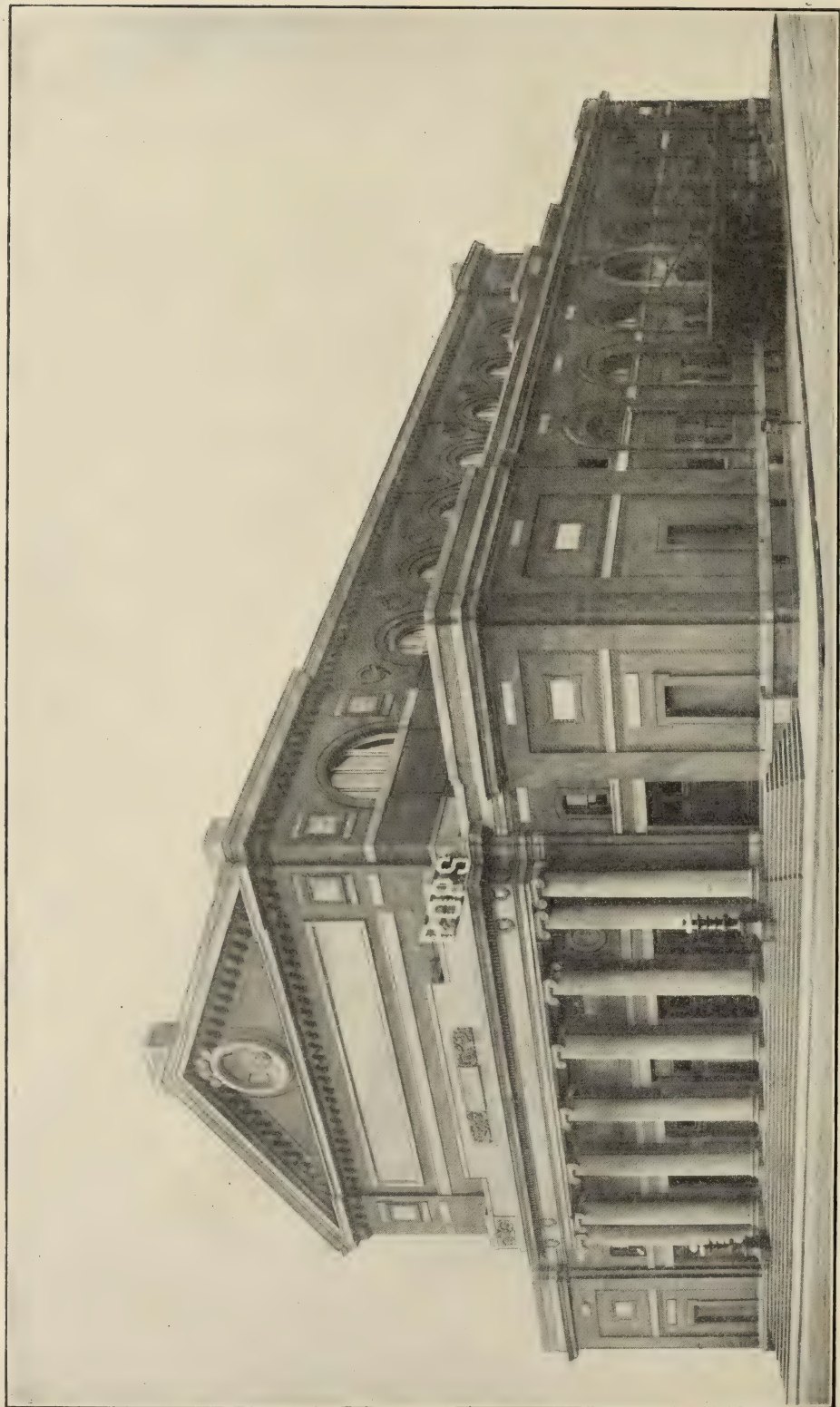
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Boston, Saturday, June 17, 1911

Mr. A. MAQUARRE
Conductor

Number 42

SATURDAY, JUNE 17, 1911

PROGRAMME

- | | |
|---|-------------|
| 1. GOLDEN POTLATCH MARCH | Hadley |
| 2. OVERTURE, "La Sirène" | Auber |
| 3. PAPILLONS BLEUS | Waldteufel |
| 4. SELECTION, "The Red Mill" | Herbert |
| <hr/> | |
| 5. OVERTURE, "Phèdre" | Massenet |
| 6. FANTASIE FOR CORNET | Hoch |
| (Cornet, Mr. HEIM) | |
| 7. SELECTION, "Tannhäuser" | Wagner |
| 8. WEDDING MARCH | Mendelssohn |
| <hr/> | |
| 9. INTERMEZZO and FARANDOLE, "L'Arlésienne" | Bizet |
| (Flute, Mr. BROOKE) | |
| 10. CLAIR DE LUNE | Maquarre |
| (Organ, Mr. MARSHALL) | |
| 11. WALTZ, "Girls of Baden" | Komzak |
| 12. TRIUMPH MARCH | Fucik |

WAGNER NIGHT	Monday, June 19
GERMAN NIGHT	Wednesday, June 21
OPERIC NIGHT	Thursday, June 22
BERLIOZ NIGHT	Friday, June 23

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MONDAY, JUNE 19, 1911

WAGNER NIGHT

PROGRAMME

- | | |
|---|------------|
| 1. MARCH, "Tannhäuser" | Wagner |
| 2. WALTZ, "Les Chanteurs des Bois" | Forbach |
| 3. SELECTION, "Naughty Marietta" | Herbert |
| 4. OVERTURE, "Rienzi" | Wagner |
| <hr/> | |
| 5. HULDINGUNG MARCH | Wagner |
| 6. ALBUMBLATT | Wagner |
| 7. SELECTION, "Lohengrin" | Wagner |
| 8. RIDE OF THE VALKYRIES | Wagner |
| <hr/> | |
| 9. OVERTURE, "Tannhäuser" | Wagner |
| 10. NIGHT FLY DANCE (from the "Far Away Isles" Comic Opera) | Maquarre |
| 11. WALTZ, "España" | Waldteufel |
| 12. LICHTENSTEIN MARCH | B. Triebel |

A. MAQUARRE

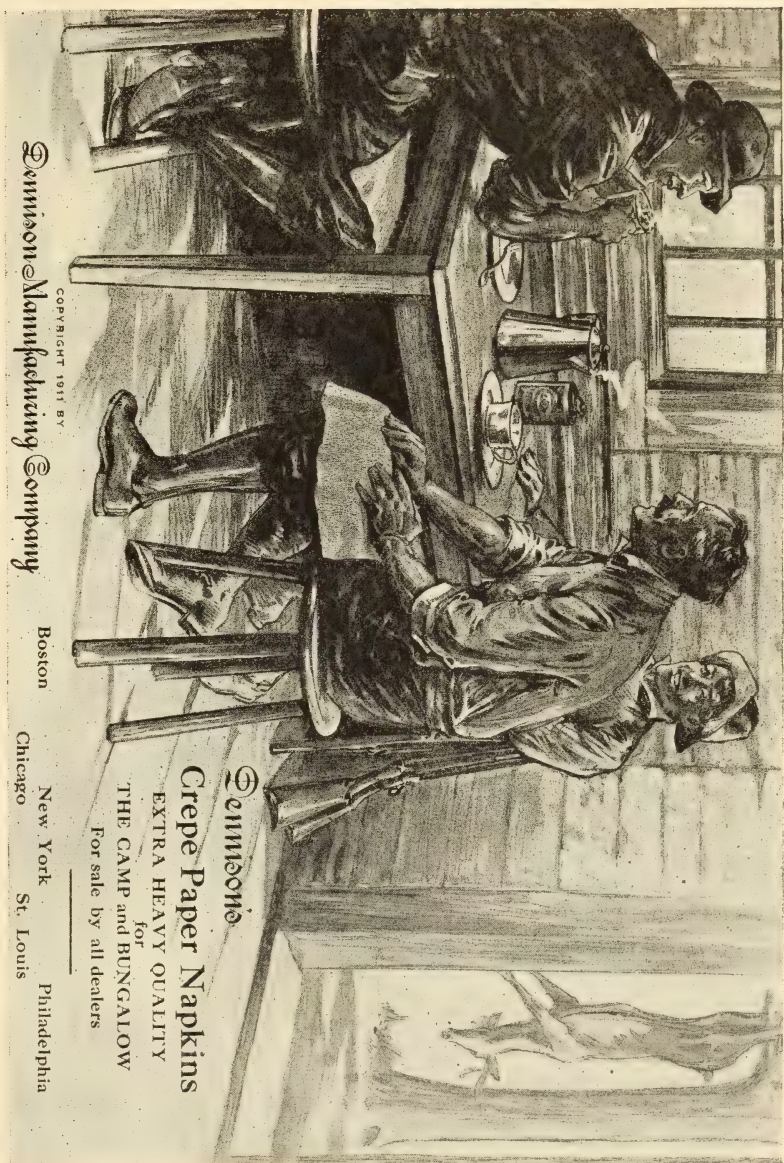
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TUESDAY, JUNE 20, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. MARCH, "Salve Imperator" | Fucik |
| 2. OVERTURE, "La Sirène" | Auber |
| 3. WALTZ, "Solitude" | Waldteufel |
| 4. SELECTION, "Mikado" | Sullivan |
| <hr/> | |
| 5. UNE FÊTE À ARANGUEZ | Demersseman |
| 6. SÉRÉNADE D'ARLEQUIN | Drigo |
| (Cello Solo, Mr. KELLER) | |
| 7. SELECTION, "Madame Butterfly" | Puccini |
| 8. FÊTE POLONAISE, "Le Roi malgré lui" | Chabrier |
| <hr/> | |
| 9. OVERTURE, "Der Freischütz" | Weber |
| 10. WALTZ, "Grubenlichter" | Zeller |
| 11. CHARGE OF THE HUSSARS | Spindler |
| 12. MARCH, "Wien bleibt Wien" | Schrammel |

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WEDNESDAY, JUNE 21, 1911

GERMAN NIGHT

PROGRAMME

1. MARCH, "Kaiser Wilhelm II."	Nagel
2. OVERTURE, "Light Cavalry"	Suppé
3. WALTZ, "The Beautiful Blue Danube"	Strauss
4. SELECTION, "The Chocolate Soldier"	Strauss
5. BALLET MUSIC, "The Queen of Sheba" (Cello, Mr. J. KELLER)	Goldmark
6. ABENDLIED (Violin, Mr. KRAFFT)	Schumann
7. SELECTION, "Hänsel and Gretel"	Humperdinck
8. RIDE OF THE VALKYRIES	Wagner
9. AU CLAIR DE LUNE (Organ, Mr. MARSHALL)	Maquarre
10. SPRING SONG	Mendelssohn
11. WALTZ, "Baden Girls"	Komzak
12. MARCH, "Lichtenstein"	B. Triebel

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THURSDAY, JUNE 22, 1911

OPERATIC NIGHT

PROGRAMME

1. MARCH, "Boccaccio"	Suppé
2. OVERTURE, "Mignon"	Thomas
3. WALTZ, "The Merry Widow"	Lehar
4. SELECTION, "Naughty Marietta"	Herbert
5. OVERTURE, "William Tell"	Rossini
6. SELECTION, "Thaïs"	Massenet
7. SELECTION, "Tannhäuser"	Wagner
8. CORTÈGE, "The Queen of Sheba"	Gounod
9. OVERTURE, "Rienzi"	Wagner
10. SELECTION, "La Vivandière"	Godard
11. WALTZ, "Die Fledermaus"	Strauss
12. MARCH, "Salve Imperator"	Fucik

A. MAQUARRE

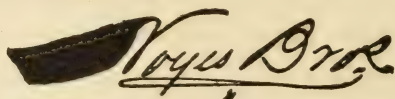
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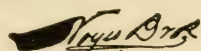


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FRIDAY, JUNE 23, 1911

BERLIOZ NIGHT

PROGRAMME

- | | |
|---|---------------|
| 1. MARCH, "Frisch drauf los" | Blon |
| 2. OVERTURE, "Française" | C. Stix |
| 3. WALTZ, "Artists' Life" | Strauss |
| 4. SELECTION, "H. M. S. Pinafore" | Sullivan |
| <hr/> | |
| 5. BACCHANALE, "Samson and Delilah" | Saint-Saëns |
| 6. INVITATION TO THE DANCE | Weber-Berlioz |
| 7. DAMNATION OF FAUST | Berlioz |
| <i>a. Minuet of the Will-o'-the-Wisps</i> | |
| <i>b. Dance of the Sylphs</i> | |
| 8. RACKOCZY MARCH | Berlioz |
| <hr/> | |
| 9. OVERTURE, "Benvenuto Cellini" | Berlioz |
| 10. MEDITATION (on a prelude by J. S. Bach) | Bordier |
| (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL) | |
| 11. WALTZ, "Barcarolle" | Waldteufel |
| 12. MARCH, "Princess Ninetta" | Strauss |

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HOW THE "POPS" BEGAN

In the spring of 1885, at the end of Mr. Gericke's first season in Boston, it was decided that it would be very desirable to keep the Orchestra together a longer time than the few months then covered by the regular Symphony season, and Mr. Gericke suggested a series of Popular concerts, modelled after the famous Bilse concerts in Berlin. For this purpose Adolph Neuendorff, an operatic conductor of deserved reputation, was brought to Boston, and through April and May of that year concerts were given in old Music Hall three times a week, differing from the regular Symphony concerts only in the music played, for this series was made up generally of lighter quality than that which characterized the Symphony programmes. The concerts immediately appealed to a considerable public, and it was suggested that they be made still more popular; so, in early June, the false floor was taken out of Music Hall, tables and chairs were put in, and the "Promenade" concerts began, being given on every evening except Sunday. Although their official name was the "Promenade Concerts," the public soon christened them "Pops," and "Pops" they have remained since that time. That year the Pops ran all through the summer into the end of September. The next year the Symphony Orchestra made its first tour of the West at the close of the Symphony season, and, returning to Boston the end of May, the second series of Pop concerts began under the leadership of Mr. John Mullaly, who is still a first violin in the Orchestra. This series ran throughout the summer also, but two years convinced the management that it would be better to end the Pops about the first of July, and that has been the custom since then.

The Pops have been given every year since 1885, with the exception of 1890, when, owing to some trouble, it was impossible to secure a license for them. Until the spring of 1900 they were given in old Music Hall. In that spring, Symphony Hall not having been completed and Music Hall having been diverted to other uses, the Pops were given in Mechanics' Hall, but, beginning with 1901, they have found their home in Symphony Hall.

Among those who have been conductors in addition to Mr. Neuendorff and Mr. Mullaly are Mr. de Novellis, Mr. Kneisel, Mr. Gruenberg, Mr. Timothée Adamowski, Mr. Zach, Mr. Kautzenbach, and the present conductors, Mr. Strube and Mr. Maquarre. It is a rather interesting fact that Boston Pops are the only concerts of their kind in this country that have been maintained throughout a series of years with success. As New York has never been able to support a permanent Symphony Orchestra, so it has never been able to support a series of popular concerts like those Boston has had for a quarter of a century. Theodore Thomas made several efforts to establish such a series as far back as the mid-seventies, and in more recent years Anton Seidl had a series of popular concerts at Brighton Beach, in the Metropolitan Opera House, and in Madison Square Garden, but with the exception of those at Brighton Beach, which with a guarantee from a Brooklyn society lasted for several years, all of these would die each year in a comparatively few weeks. The Pops, in a certain sense, have brought as much fame to Boston as the Symphony Orchestra has, because they are, in the true sense of the word, unique. The falling off in attendance which was noted when they were first brought up town to Symphony Hall was only temporary, and to-day they are as prosperous as they ever were.

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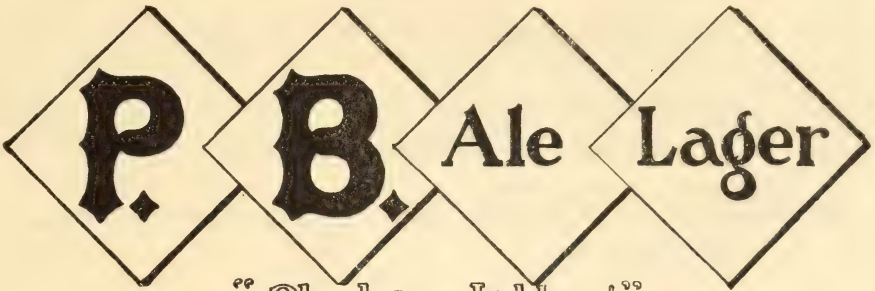
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SATURDAY, JUNE 24, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. MARCH, "Salve Imperator" | Fucik |
| 2. OVERTURE, "La Part du Diable" | Auber |
| 3. WALTZ, "Girls of Baden" | Komzak |
| 4. SELECTION, "Mlle. Modiste" | Herbert |
| <hr/> | |
| 5. UNE FÊTE À ARANGUEZ | Demersseman |
| (Violin, Mr. KRAFFT) | |
| 6. SELECTION, "Carmen" | Bizet |
| 7. MARCH FANTASIE | Guilmant |
| (Organ, Mr. MARSHALL) | |
| 8. BALLET MUSIC, "Sylvia" | Délibes |
| a. Pizzicato | b. Cortège |
| <hr/> | |
| 9. OVERTURE, "Tannhäuser" | Wagner |
| 10. LA CYGNE | Saint-Saëns |
| (Cello Solo, Mr. KELLER) | |
| 11. WALTZ, "The Beautiful Blue Danube" | Strauss |
| 12. MARCH, "Boccaccio" | Suppé |



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MONDAY, JUNE 26, 1911

PROGRAMME

- | | |
|------------------------------------|-------------------|
| 1. MARCHE DES ÉTUDIANTS | Ganne |
| 2. OVERTURE, "Zampa" | Hérold |
| 3. WALTZ, "Endymion" | Maquarre |
| 4. SELECTION, "The Spring Maid" | Reinhardt |
| <hr/> | |
| 5. SUITE, "Gitanelle" | Lacome |
| a. Les Romani | c. Sous le Soleil |
| b. Sous les Étoiles | d. Valse Bohème |
| 6. CAPRICE FOR FLUTE, "La Nympe" | Bocagère-Kriens |
| (Mr. ARTHUR BROOKE, Soloist) | |
| 7. SELECTION, "Samson and Delilah" | Saint-Saëns |
| 8. MARCHE JOYEUSE | Chabrier |
| <hr/> | |
| 9. UNE FÊTE À ARANGUEZ | Demersseman |
| 10. HUSSAREN RITT | Spindler |
| 11. WALTZ, "Un Premier Bouquet" | Waldteufel |
| 12. MARCH, "Boccaccio" | Suppé |



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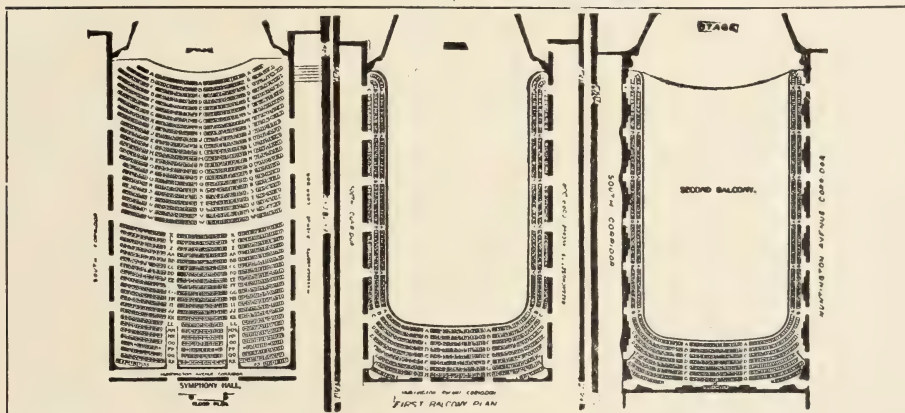


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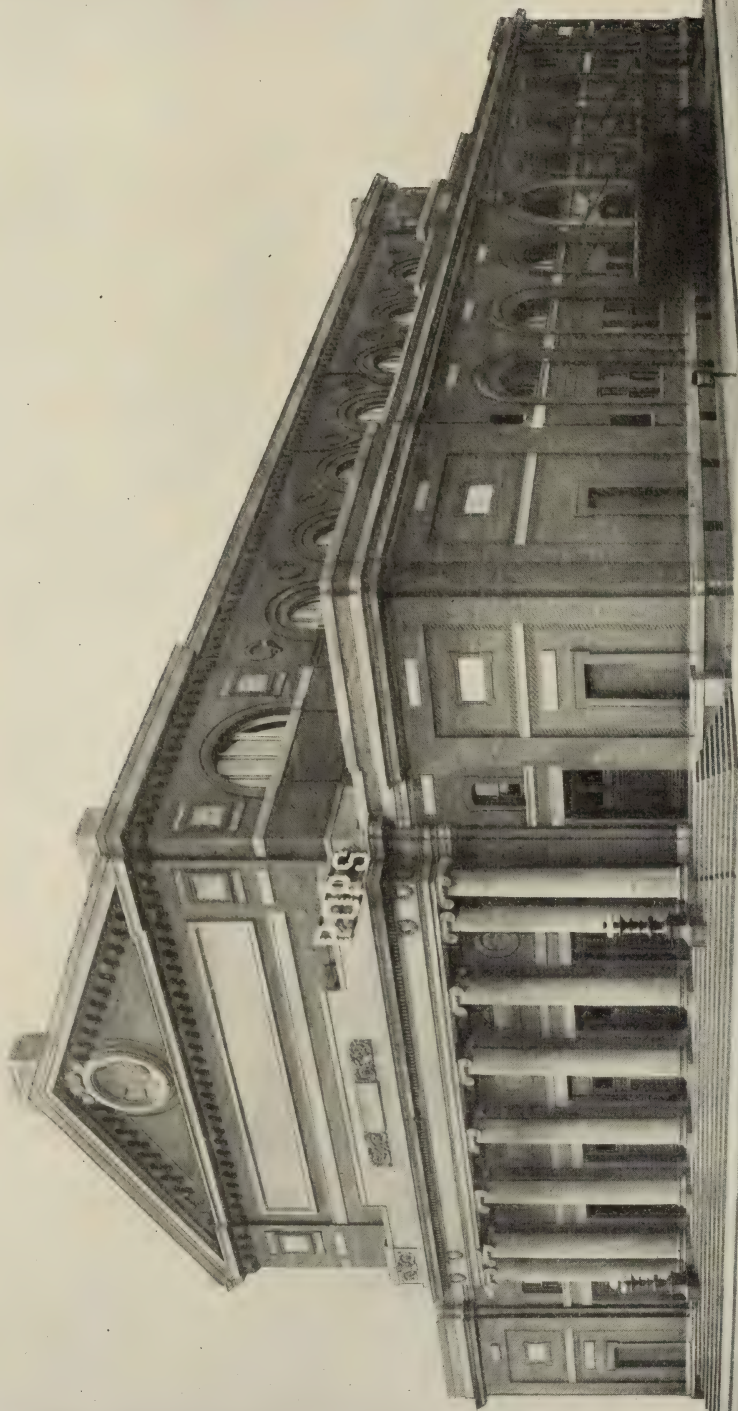
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Mr. A. MAQUARRE
Conductor

Number 43

MONDAY, JUNE 19, 1911

WAGNER NIGHT PROGRAMME

- | | |
|------------------------------------|------------|
| 1. MARCH, "Tannhäuser" | Wagner |
| 2. WALTZ, "Les Chanteurs des Bois" | Forbach |
| 3. SELECTION, "Naughty Marietta" | Herbert |
| 4. OVERTURE, "Rienzi" | Wagner |
| <hr/> | |
| 5. HULDINGUNG MARCH | Wagner |
| 6. ALBUMBLATT | Wagner |
| 7. SELECTION, "Lohengrin" | Wagner |
| 8. RIDE OF THE VALKYRIES | Wagner |
| <hr/> | |
| 9. OVERTURE, "Tannhäuser" | Wagner |
| 10. INDIAN SERENADE (for Strings) | Maquarre |
| 11. WALTZ, "España" | Waldteufel |
| 12. LICHTENSTEIN MARCH | B. Triebel |

GERMAN NIGHT	Wednesday, June 21
OPERIC NIGHT	Thursday, June 22
BERLIOZ NIGHT	Friday, June 23

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TUESDAY, JUNE 20, 1911

PROGRAMME

- | | | |
|-------|--|------------|
| 1. | MARCH, "Salve Imperator" | Fucik |
| 2. | OVERTURE, "La Sirène" | Auber |
| 3. | WALTZ, "Solitude" | Waldteufel |
| 4. | SELECTION, "Mikado" | Sullivan |
| <hr/> | | |
| 5. | SUITE, "Peer Gynt" | Grieg |
| | a. Anitra's Dance. b. In the Hall of the Mountain King | |
| 6. | { a. TRÄUMEREI | Schumann. |
| | b. MOMENT MUSICAL | Schubert |
| 7. | SELECTION, "Madame Butterfly" | Puccini |
| 8. | FÊTE POLONAISE, "Le Roi malgré lui" | Chabrier |
| <hr/> | | |
| 9. | CHANSON D'AMOUR | Maquarre |
| 10. | WALTZ, "Grubenlichter" | Zeller |
| 11. | CHARGE OF THE HUSSARS | Spindler |
| 12. | MARCH, "Wien bleibt Wien" | Schrammel |

A. MAQUARRE

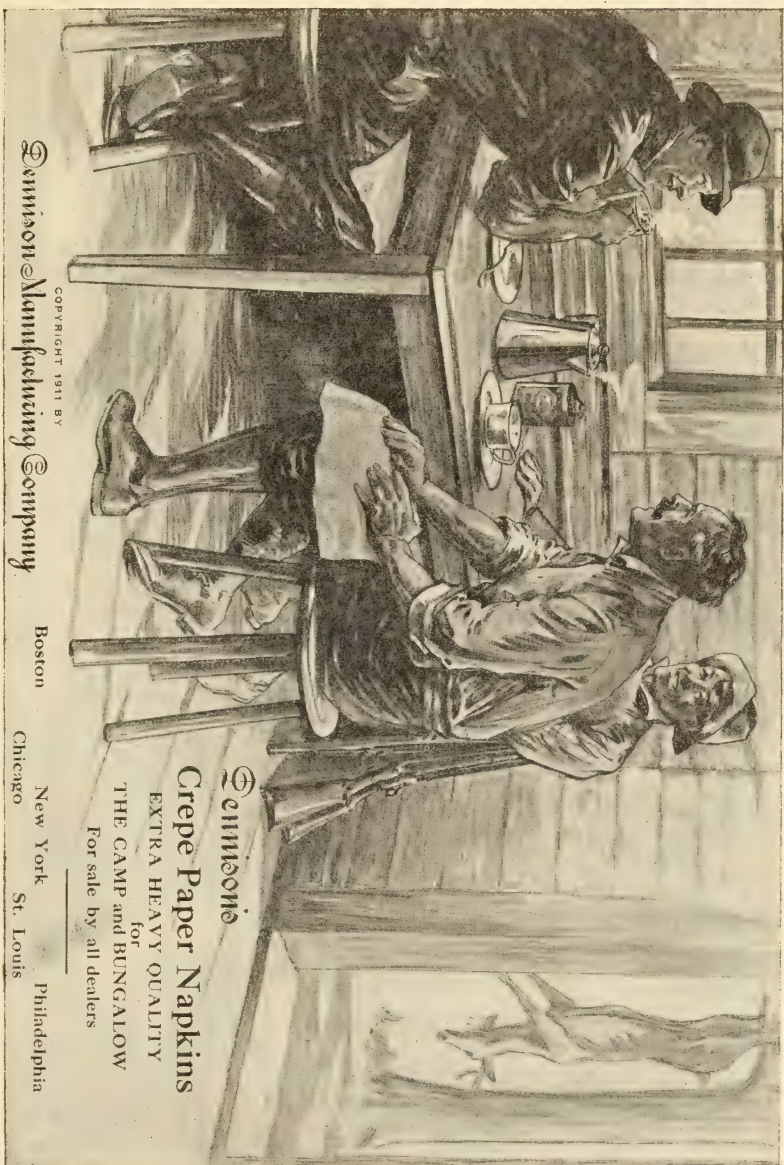
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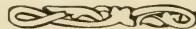
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WEDNESDAY, JUNE 21, 1911

GERMAN NIGHT

PROGRAMME

1. MARCH, "Kaiser Wilhelm II."	Nagel
2. OVERTURE, "Light Cavalry"	Suppé
3. WALTZ, "The Beautiful Blue Danube."	Strauss
4. SELECTION, "The Chocolate Soldier"	Strauss
5. BALLET MUSIC, "The Queen of Sheba" (Cello, Mr. J. KELLER)	Goldmark
6. ABENDLIED (Violin, Mr. KRAFFT)	Schumann
7. SELECTION, "Hänsel and Gretel"	Humperdinck
8. RIDE OF THE VALKYRIES	Wagner
9. AU CLAIR DE LUNE (Organ, Mr. MARSHALL)	Maquarre
10. SPRING SONG	Mendelssohn
11. WALTZ, "Baden Girls"	Komzak
12. MARCH, "Lichtenstein"	B. Triebel

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THURSDAY, JUNE 22, 1911

OPERATIC NIGHT

PROGRAMME

1. MARCH, "Boccaccio" Suppé
 2. OVERTURE, "Mignon" Thomas
 3. WALTZ, "The Merry Widow" Lehar
 4. SELECTION, "Naughty Marietta" Herbert
-
5. OVERTURE, "William Tell" Rossini
 6. MEDITATION from "Thaïs" Massenet
(Violin, Mr. KRAFFT)
 7. SELECTION, "Tannhäuser" Wagner
 8. CORTÈGE, "The Queen of Sheba" Gounod
-
9. OVERTURE, "Rienzi" Wagner
 10. SELECTION, "La Vivandière" Godard
 11. WALTZ, "Die Fledermaus" Strauss
 12. MARCH, "Salve Imperator" Fucik

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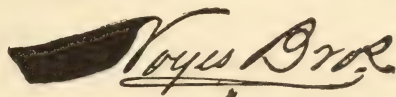
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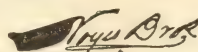


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FRIDAY, JUNE 23, 1911

BERLIOZ NIGHT

PROGRAMME

- | | |
|---|---------------|
| 1. MARCH, "Frisch drauf los" | Blon |
| 2. OVERTURE, "Française" | C. Stix |
| 3. WALTZ, "Artists' Life" | Strauss |
| 4. SELECTION, "H. M. S. Pinafore" | Sullivan |
| <hr/> | |
| 5. BACCHANALE, "Samson and Delilah" | Saint-Saëns |
| 6. INVITATION TO THE DANCE | Weber-Berlioz |
| 7. DAMNATION OF FAUST | Berlioz |
| a. Minuet of the Will-o'-the-Wisps | |
| b. Dance of the Sylphs | |
| 8. RACKOCZY MARCH | Berlioz |
| <hr/> | |
| 9. OVERTURE, "Benvenuto Cellini" | Berlioz |
| 10. MEDITATION (on a prelude by J. S. Bach) | Bordier |
| (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL) | |
| 11. WALTZ, "Barcarolle" | Waldteufel |
| 12. MARCH, "Princess Ninetta" | Strauss |

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SATURDAY, JUNE 24, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. MARCH, "Salve Imperator" | Fucik |
| 2. OVERTURE, "La Part du Diable" | Auber |
| 3. WALTZ, "Girls of Baden" | Komzak |
| 4. SELECTION, "Mlle. Modiste" | Herbert |
| <hr/> | |
| 5. UNE FÊTE À ARANGUEZ | Demersseman |
| (Violin, Mr. KRAFFT) | |
| 6. SELECTION, "Carmen" | Bizet |
| 7. MARCH FANTASIE | Guilmant |
| (Organ, Mr. MARSHALL) | |
| 8. BALLET MUSIC, "Sylvia" | Délibes |
| a. Pizzicato | b. Cortège |
| <hr/> | |
| 9. OVERTURE, "Tannhäuser" | Wagner |
| 10. LA CYGNE | Saint-Saëns |
| (Cello Solo, Mr. KELLER) | |
| 11. WALTZ, "The Beautiful Blue Danube" | Strauss |
| 12. MARCH, "Boccaccio" | Suppé |



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HOW THE "POPS" BEGAN

In the spring of 1885, at the end of Mr. Gericke's first season in Boston, it was decided that it would be very desirable to keep the Orchestra together a longer time than the few months then covered by the regular Symphony season, and Mr. Gericke suggested a series of Popular concerts, modelled after the famous Bilse concerts in Berlin. For this purpose Adolph Neuendorff, an operatic conductor of deserved reputation, was brought to Boston, and through April and May of that year concerts were given in old Music Hall three times a week, differing from the regular Symphony concerts only in the music played, for this series was made up generally of lighter quality than that which characterized the Symphony programmes. The concerts immediately appealed to a considerable public, and it was suggested that they be made still more popular; so, in early June, the false floor was taken out of Music Hall, tables and chairs were put in, and the "Promenade" concerts began, being given on every evening except Sunday. Although their official name was the "Promenade Concerts," the public soon christened them "Pops," and "Pops" they have remained since that time. That year the Pops ran all through the summer into the end of September. The next year the Symphony Orchestra made its first tour of the West at the close of the Symphony season, and, returning to Boston the end of May, the second series of POP concerts began under the leadership of Mr. John Mullaly, who is still a first violin in the Orchestra. This series ran throughout the summer also, but two years convinced the management that it would be better to end the Pops about the first of July, and that has been the custom since then.

The POPS have been given every year since 1885, with the exception of 1890, when, owing to some trouble, it was impossible to secure a license for them. Until the spring of 1900 they were given in old Music Hall. In that spring, Symphony Hall not having been completed and Music Hall having been diverted to other uses, the Pops were given in Mechanics' Hall, but, beginning with 1901, they have found their home in Symphony Hall.

Among those who have been conductors in addition to Mr. Neuendorff and Mr. Mullaly are Mr. de Novellis, Mr. Kneisel, Mr. Gruenberg, Mr. Timothée Adamowski, Mr. Zach, Mr. Kautzenbach, and the present conductors, Mr. Strube and Mr. Maquarre. It is a rather interesting fact that Boston Pops are the only concerts of their kind in this country that have been maintained throughout a series of years with success. As New York has never been able to support a permanent Symphony Orchestra, so it has never been able to support a series of popular concerts like those Boston has had for a quarter of a century. Theodore Thomas made several efforts to establish such a series as far back as the mid-seventies, and in more recent years Anton Seidl had a series of popular concerts at Brighton Beach, in the Metropolitan Opera House, and in Madison Square Garden, but with the exception of those at Brighton Beach, which with a guarantee from a Brooklyn society lasted for several years, all of these would die each year in a comparatively few weeks. The Pops, in a certain sense, have brought as much fame to Boston as the Symphony Orchestra has, because they are, in the true sense of the word, unique. The falling off in attendance which was noted when they were first brought up town to Symphony Hall was only temporary, and to-day they are as prosperous as they ever were.

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MONDAY, JUNE 26, 1911

PROGRAMME

- | | |
|------------------------------------|-------------------|
| 1. MARCHE DES ÉTUDIANTS | Ganne |
| 2. OVERTURE, "Zampa" | Hérolld |
| 3. WALTZ, "Endymion" | Maquarre |
| 4. SELECTION, "The Spring Maid" | Reinhardt |
| <hr/> | |
| 5. SUITE, "Gitanela" | Lacome |
| a. Les Romani | c. Sous le Soleil |
| b. Sous les Étoiles | d. Valse Bohème |
| 6. CAPRICE FOR FLUTE, "La Nymphe" | Bocagère-Kriens |
| (Mr. ARTHUR BROOKE, Soloist) | |
| 7. SELECTION, "Samson and Delilah" | Saint-Saëns |
| 8. MARCHE JOYEUSE | Chabrier |
| <hr/> | |
| 9. UNE FÊTE À ARANGUEZ | Demersseman |
| 10. HUSSAREN RITT | Spindler |
| 11. WALTZ, "Un Premier Bouquet" | Waldteufel |
| 12. MARCH, "Boccaccio" | Suppé |



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TUESDAY, JUNE 27, 1911

PROGRAMME

- | | | | | | | | | |
|------------------------------------|---|---|---------------------|---|---|------------|---|-------------|
| 1. MARCH, "Triumph" | . | . | . | . | . | . | . | Fucik |
| 2. OVERTURE, "Orpheus" | . | . | . | . | . | . | . | Offenbach |
| 3. WALTZ, "Barcarolle" | . | . | . | . | . | . | . | Waldteufel |
| 4. SELECTION, "Chimes of Normandy" | . | . | . | . | . | . | . | Planquette |
| <hr/> | | | | | | | | |
| 5. BALLET MUSIC, "Sylvia" | . | . | . | . | . | . | . | Délibes |
| a. Les Chasseresses | . | . | b. Pizzicato | . | . | c. Cortège | . | |
| 6. ROMANCE FOR HORN | . | . | (Soloist, Mr. Hess) | . | . | . | . | Saint-Saëns |
| 7. SELECTION, "Carmen" | . | . | . | . | . | . | . | Bizet |
| 8. KERMESE | . | . | . | . | . | . | . | Godard |
| <hr/> | | | | | | | | |
| 9. PRELUDE, "Lohengrin" | . | . | . | . | . | . | . | Wagner |
| 10. LITTLE TOY SOLDIERS | . | . | . | . | . | . | . | Piarné |
| 11. WALTZ, "Roses from the South" | . | . | . | . | . | . | . | Strauss |
| 12. MARCH, "Serenade" | . | . | . | . | . | . | . | Herbert |

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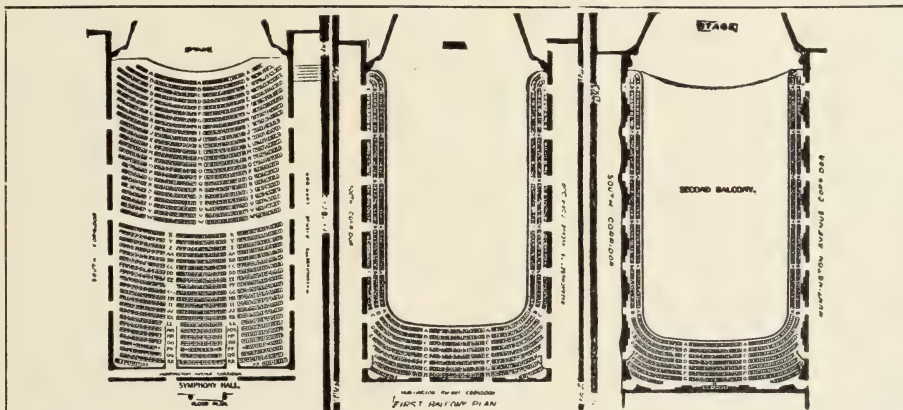


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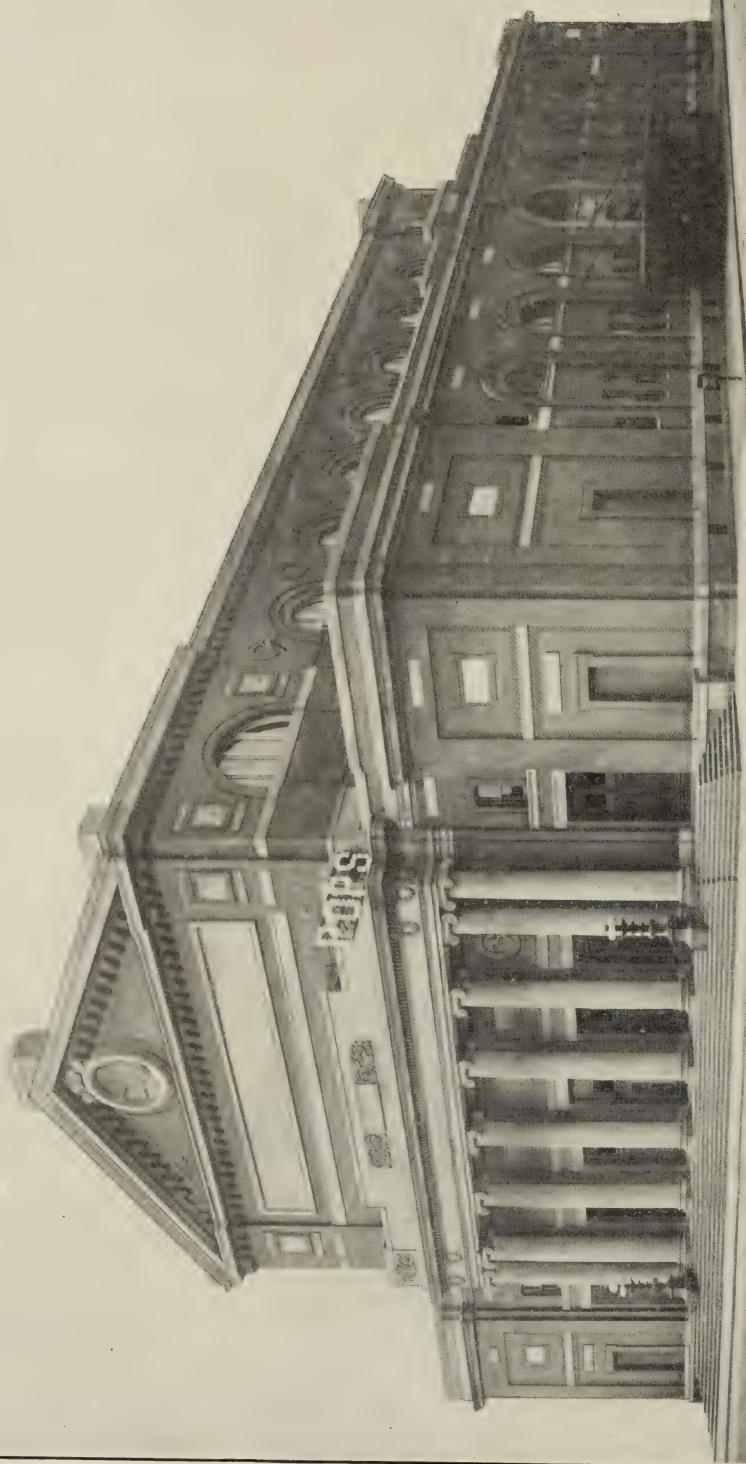
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Boston, Tuesday, June 20, 1911

Mr. A. MAQUARRE
Conductor

Number 44

TUESDAY, JUNE 20, 1911

PROGRAMME

- | | |
|---|------------|
| 1. MARCH, "Salve Imperator" | Fucik |
| 2. OVERTURE, "La Sirène" | Auber |
| 3. WALTZ, "Solitude" | Waldteufel |
| 4. SELECTION, "Mikado" | Sullivan |
| <hr/> | |
| 5. SUITE, "Peer Gynt" | Grieg |
| a. Anitra's Dance. b. In the Hall of the Mountain King | |
| 6. { a. TRÄUMEREI | Schumann |
| b. MOMENT MUSICAL | Schubert |
| 7. SELECTION, "Madame Butterfly" | Puccini |
| 8. FÊTE POLONAISE, "Le Roi malgré lui" | Chabrier |
| <hr/> | |
| 9. CHANSON D'AMOUR | Maquarre |
| 10. WALTZ, "Grubenlichter" | Zeller |
| 11. CHARGE OF THE HUSSARS | Spindler |
| 12. MARCH, "Wien bleibt Wien" | Schrammel |

GERMAN NIGHT	Wednesday, June 21
OPERATIC NIGHT	Thursday, June 22
BERLIOZ NIGHT	Friday, June 23
HARVARD CLUB NIGHT	Wednesday, June 28
REQUEST NIGHT	Friday, June 30
PATRIOTIC NIGHT	Saturday, July 1

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WEDNESDAY, JUNE 21, 1911

GERMAN NIGHT

PROGRAMME

1. MARCH, "Kaiser Wilhelm II."	Nagel
2. OVERTURE, "Light Cavalry"	Suppé
3. WALTZ, "The Beautiful Blue Danube"	Strauss
4. SELECTION, "The Chocolate Soldier"	Strauss
5. BALLET MUSIC, "The Queen of Sheba" (Cello, Mr. J. KELLER)	Goldmark
6. ABENDLIED (Violin, Mr. KRAFFT)	Schumann
7. SELECTION, "Hänsel and Gretel"	Humperdinck
8. RIDE OF THE VALKYRIES	Wagner
9. AU CLAIR DE LUNE (Organ, Mr. MARSHALL)	Maquarre
10. SPRING SONG	Mendelssohn
11. WALTZ, "Baden Girls"	Komzak
12. MARCH, "Lichtenstein"	B. Triebel

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Conductor of the "Pops"

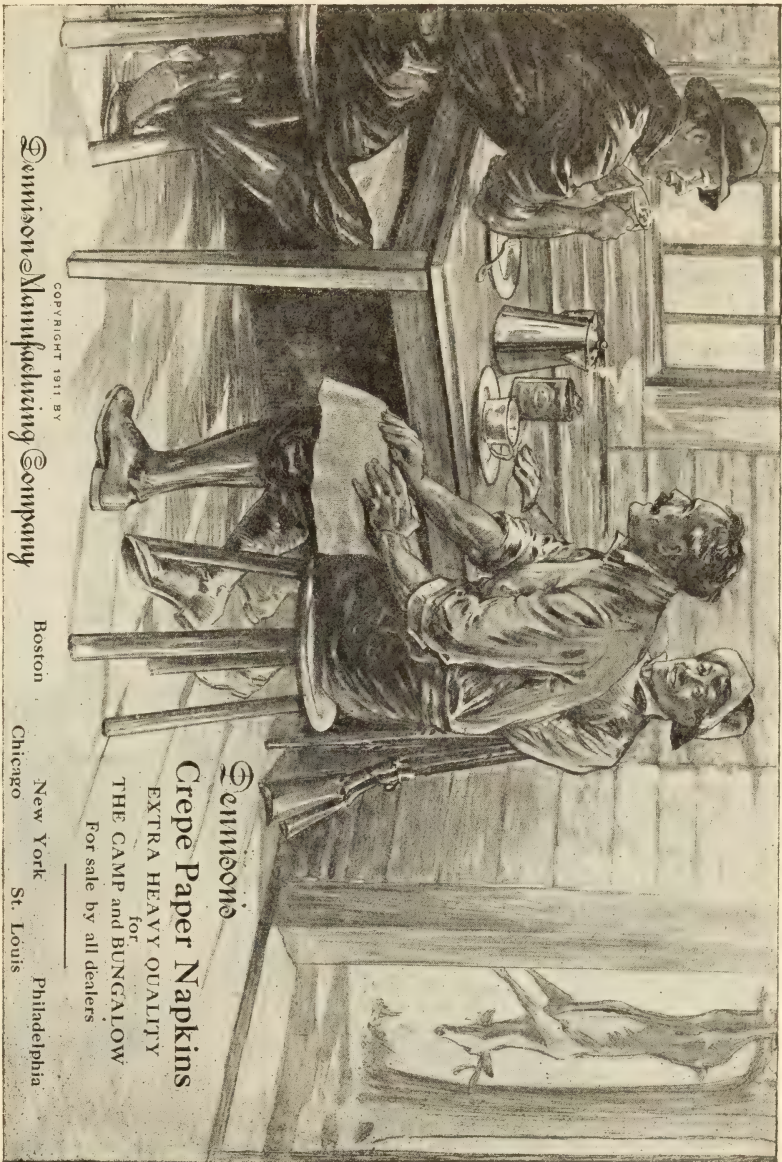
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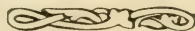
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THANKSGIVING	Price, 60 cents
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Keys, D, Eb, and F (compass of the lowest key, A to D)	4

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THURSDAY, JUNE 22, 1911

OPERATIC NIGHT

PROGRAMME

1. MARCH, "Boccaccio"	Suppé
2. OVERTURE, "Mignon"	Thomas
3. WALTZ, "The Merry Widow"	Lehar
4. SELECTION, "Naughty Marietta"	Herbert
5. OVERTURE, "William Tell"	Rossini
6. MEDITATION from "Thaïs"	Massenet
(Violin, Mr. KRAFFT)	
7. SELECTION, "Tannhäuser"	Wagner
8. CORTÈGE, "The Queen of Sheba"	Gounod
9. OVERTURE, "Rienzi"	Wagner
10. SELECTION, "La Vivandière"	Godard
11. WALTZ, "Die Fledermaus"	Strauss
12. MARCH, "Salve Imperator"	Fucik

A. MAQUARRE

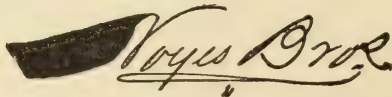
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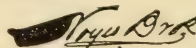


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FRIDAY, JUNE 23, 1911

BERLIOZ NIGHT

PROGRAMME

- | | |
|---|---------------|
| 1. MARCH, "Frisch drauf los" | Blon |
| 2. OVERTURE, "Française" | C. Stix |
| 3. WALTZ, "Artists' Life" | Strauss |
| 4. SELECTION, "H. M. S. Pinafore" | Sullivan |
| <hr/> | |
| 5. BACCHANALE, "Samson and Delilah" | Saint-Saëns |
| 6. INVITATION TO THE DANCE | Weber-Berlioz |
| 7. DAMNATION OF FAUST | Berlioz |
| <i>a. Minuet of the Will-o'-the-Wisps</i> | |
| <i>b. Dance of the Sylphs</i> | |
| 8. RACKOCZY MARCH | Berlioz |
| <hr/> | |
| 9. OVERTURE, "Benvenuto Cellini" | Berlioz |
| 10. MEDITATION (on a prelude by J. S. Bach) | Bordier |
| (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL) | |
| 11. WALTZ, "Barcarolle" | Waldteufel |
| 12. MARCH, "Princess Ninetta" | Strauss |

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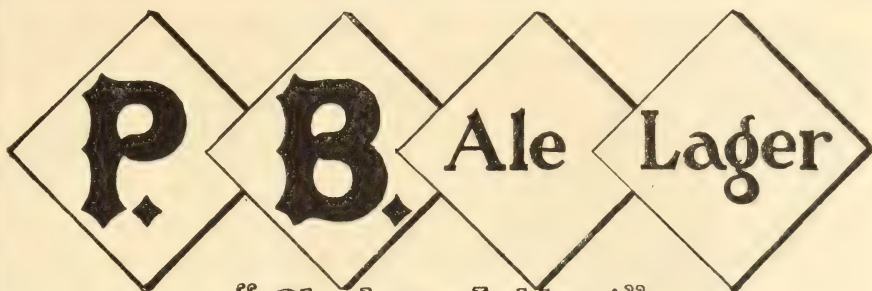
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SATURDAY, JUNE 24, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. MARCH, "Salve Imperator" | Fucik |
| 2. OVERTURE, "La Part du Diable" | Auber |
| 3. WALTZ, "Girls of Baden" | Komzak |
| 4. SELECTION, "Mlle. Modiste" | Herbert |
| <hr/> | |
| 5. UNE FÊTE À ARANGUEZ | Demersseman |
| (Violin, Mr. KRAFFT) | |
| 6. SELECTION, "Carmen" | Bizet |
| 7. MARCH FANTASIE | Guilmant |
| (Organ, Mr. MARSHALL) | |
| 8. BALLET MUSIC, "Sylvia" | Délibes |
| a. Pizzicato | b. Cortège |
| <hr/> | |
| 9. OVERTURE, "Tannhäuser" | Wagner |
| 10. LA CYGNE | Saint-Saëns |
| (Cello Solo, Mr. KELLER) | |
| 11. WALTZ, "The Beautiful Blue Danube" | Strauss |
| 12. MARCH, "Boccaccio" | Suppé |



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MONDAY, JUNE 26, 1911

PROGRAMME

- | | |
|------------------------------------|-------------------|
| 1. MARCHE DES ÉTUDIANTS | Ganne |
| 2. OVERTURE, "Zampa" | Hérold |
| 3. WALTZ, "Endymion" | Maquarre |
| 4. SELECTION, "The Spring Maid" | Reinhardt |
| <hr/> | |
| 5. SUITE, "Gitanelle" | Lacome |
| a. Les Romani | c. Sous le Soleil |
| b. Sous les Étoiles | d. Valse Bohème |
| 6. CAPRICE FOR FLUTE, "La Nymphé" | Bocagère-Kriens |
| (Mr. ARTHUR BROOKE, Soloist) | |
| 7. SELECTION, "Samson and Delilah" | Saint-Saëns |
| 8. MARCHE JOYEUSE | Chabrier |
| <hr/> | |
| 9. UNE FÊTE À ARANGUEZ | Demersseman |
| 10. HUSSAREN RITT | Spindler |
| 11. WALTZ, "Un Premier Bouquet" | Waldteufel |
| 12. MARCH, "Boccaccio" | Suppé |



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HOW THE "POPS" BEGAN

In the spring of 1885, at the end of Mr. Gericke's first season in Boston, it was decided that it would be very desirable to keep the Orchestra together a longer time than the few months then covered by the regular Symphony season, and Mr. Gericke suggested a series of Popular concerts, modelled after the famous Bilse concerts in Berlin. For this purpose Adolph Neuendorff, an operatic conductor of deserved reputation, was brought to Boston, and through April and May of that year concerts were given in old Music Hall three times a week, differing from the regular Symphony concerts only in the music played, for this series was made up generally of lighter quality than that which characterized the Symphony programmes. The concerts immediately appealed to a considerable public, and it was suggested that they be made still more popular; so, in early June, the false floor was taken out of Music Hall, tables and chairs were put in, and the "Promenade" concerts began, being given on every evening except Sunday. Although their official name was the "Promenade Concerts," the public soon christened them "Pops," and "Pops" they have remained since that time. That year the Pops ran all through the summer into the end of September. The next year the Symphony Orchestra made its first tour of the West at the close of the Symphony season, and, returning to Boston the end of May, the second series of POP concerts began under the leadership of Mr. John Mullaly, who is still a first violin in the Orchestra. This series ran throughout the summer also, but two years convinced the management that it would be better to end the Pops about the first of July, and that has been the custom since then.

The Pops have been given every year since 1885, with the exception of 1890, when, owing to some trouble, it was impossible to secure a license for them. Until the spring of 1900 they were given in old Music Hall. In that spring, Symphony Hall not having been completed and Music Hall having been diverted to other uses, the Pops were given in Mechanics' Hall, but, beginning with 1901, they have found their home in Symphony Hall.

Among those who have been conductors in addition to Mr. Neuendorff and Mr. Mullaly are Mr. de Novellis, Mr. Kneisel, Mr. Gruenberg, Mr. Timothée Adamowski, Mr. Zach, Mr. Kautzenbach, and the present conductors, Mr. Strube and Mr. Maquarre. It is a rather interesting fact that Boston Pops are the only concerts of their kind in this country that have been maintained throughout a series of years with success. As New York has never been able to support a permanent Symphony Orchestra, so it has never been able to support a series of popular concerts like those Boston has had for a quarter of a century. Theodore Thomas made several efforts to establish such a series as far back as the mid-seventies, and in more recent years Anton Seidl had a series of popular concerts at Brighton Beach, in the Metropolitan Opera House, and in Madison Square Garden, but with the exception of those at Brighton Beach, which with a guarantee from a Brooklyn society lasted for several years, all of these would die each year in a comparatively few weeks. The Pops, in a certain sense, have brought as much fame to Boston as the Symphony Orchestra has, because they are, in the true sense of the word, unique. The falling off in attendance which was noted when they were first brought up town to Symphony Hall was only temporary, and to-day they are as prosperous as they ever were.

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TUESDAY, JUNE 27, 1911

PROGRAMME

- | | | | | | | | | |
|------------------------------------|---|---|---|---|---|---|---|-------------|
| 1. MARCH, "Triumph" | . | . | . | . | . | . | . | Fucik |
| 2. OVERTURE, "Orpheus" | . | . | . | . | . | . | . | Offenbach |
| 3. WALTZ, "Barcarolle" | . | . | . | . | . | . | . | Waldteufel |
| 4. SELECTION, "Chimes of Normandy" | . | . | . | . | . | . | . | Planquette |
| 5. BALLET MUSIC, "Sylvia" | . | . | . | . | . | . | . | Délibes |
| a. Les Chasseresses | . | . | . | . | . | . | . | |
| b. Pizzicato | . | . | . | . | . | . | . | |
| c. Cortège | . | . | . | . | . | . | . | |
| 6. ROMANCE FOR HORN | . | . | . | . | . | . | . | Saint-Saëns |
| (Soloist, Mr. Hess) | . | . | . | . | . | . | . | |
| 7. SELECTION, "Carmen" | . | . | . | . | . | . | . | Bizet |
| 8. KERMESE | . | . | . | . | . | . | . | Godard |
| 9. PRELUDE, "Lohengrin" | . | . | . | . | . | . | . | Wagner |
| 10. LITTLE TOY SOLDIERS | . | . | . | . | . | . | . | Pierné |
| 11. WALTZ, "Roses from the South" | . | . | . | . | . | . | . | Strauss |
| 12. MARCH, "Serenade" | . | . | . | . | . | . | . | Herbert |

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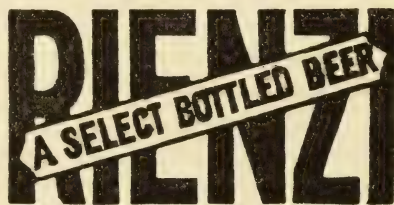
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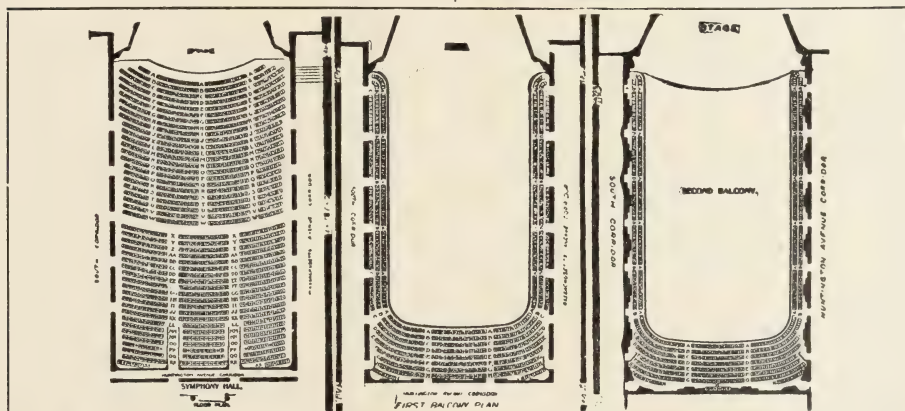
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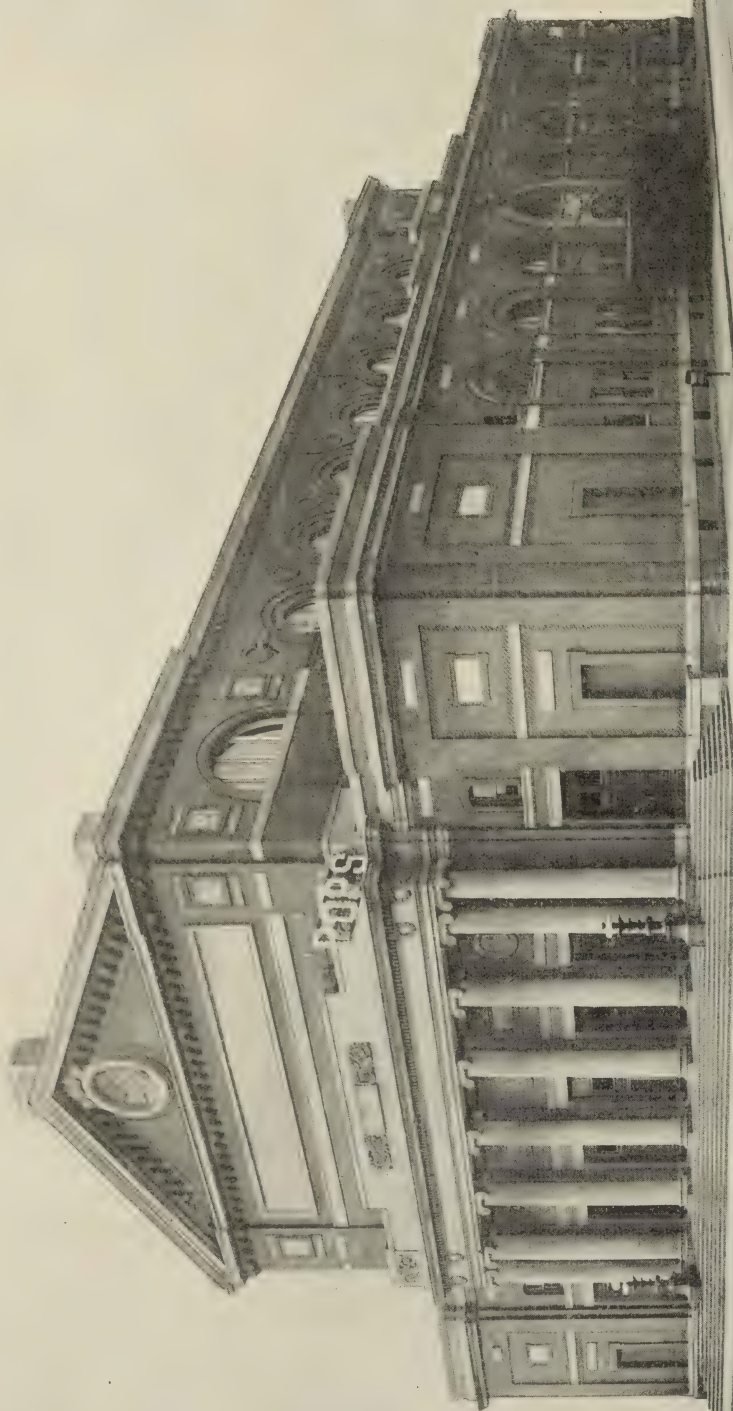
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Conductor

WEDNESDAY, JUNE 21, 1911

GERMAN NIGHT PROGRAMME

1. MARCH, "Kaiser Wilhelm II."	Nagel
2. OVERTURE, "Light Cavalry"	Suppé
3. WALTZ, "The Beautiful Blue Danube"	Strauss
4. SELECTION, "The Chocolate Soldier"	Strauss
5. BALLET MUSIC, "The Queen of Sheba"	Goldmark
6. ABENDLIED	Schumann
7. SELECTION, "Hänsel and Gretel"	Humperdinck
8. RIDE OF THE VALKYRIES	Wagner
9. AU CLAIR DE LUNE	Maquarre
10. SPRING SONG	Mendelssohn
11. WALTZ, "Baden Girls"	Komzak
12. MARCH, "Lichtenstein"	B. Triebel

OPERATIC NIGHT	Thursday, June 22
BERLIOZ NIGHT	Friday, June 23
HARVARD CLUB NIGHT	Wednesday, June 28
REQUEST NIGHT	Friday, June 30
PATRIOTIC NIGHT	Saturday, July 1

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THURSDAY, JUNE 22, 1911

OPERATIC NIGHT

PROGRAMME

1. MARCH, "Boccaccio"	Suppé
2. OVERTURE, "Mignon"	Thomas
3. WALTZ, "The Merry Widow"	Lehar
4. SELECTION, "Naughty Marietta"	Herbert
5. OVERTURE, "William Tell"	Rossini
6. MEDITATION from "Thaïs"	Massenet
(Violin, Mr. KRAFFT)	
7. SELECTION, "Tannhäuser"	Wagner
8. CORTÈGE, "The Queen of Sheba"	Gounod
9. OVERTURE, "Rienzi"	Wagner
10. SELECTION, "La Vivandière"	Godard
11. WALTZ, "Die Fledermaus"	Strauss
12. MARCH, "Salve Imperator"	Fucik

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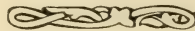
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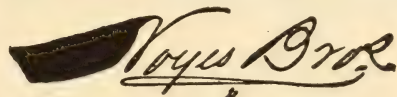
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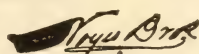


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FRIDAY, JUNE 23, 1911

BERLIOZ NIGHT

PROGRAMME

- | | |
|---|---------------|
| 1. MARCH, "Frisch drauf los" | Blon |
| 2. OVERTURE, "Française" | C. Stix |
| 3. WALTZ, "Artists' Life" | Strauss |
| 4. SELECTION, "H. M. S. Pinafore" | Sullivan |
| <hr/> | |
| 5. BACCHANALE, "Samson and Delilah" | Saint-Saëns |
| 6. INVITATION TO THE DANCE | Weber-Berlioz |
| 7. DAMNATION OF FAUST | Berlioz |
| a. Minuet of the Will-o'-the-Wisps | |
| b. Dance of the Sylphs | |
| 8. RACKOCZY MARCH | Berlioz |
| <hr/> | |
| 9. OVERTURE, "Benvenuto Cellini" | Berlioz |
| 10. MEDITATION (on a prelude by J. S. Bach) | Bordier |
| (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL) | |
| 11. WALTZ, "Barcarolle" | Waldteufel |
| 12. MARCH, "Princess Ninetta" | Strauss |

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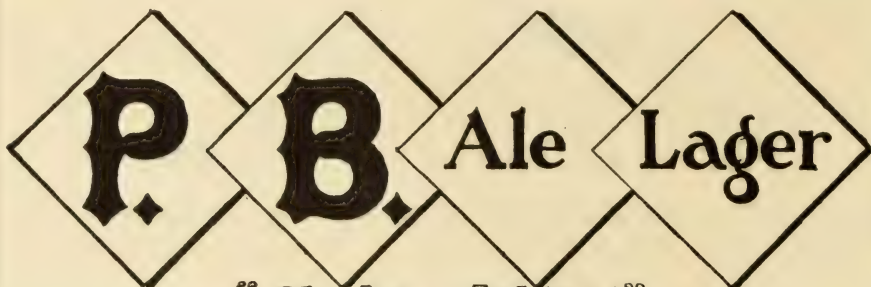
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SATURDAY, JUNE 24, 1911

PROGRAMME

- | | |
|--|-------------|
| 1. MARCH, "Salve Imperator" | Fucik |
| 2. OVERTURE, "La Part du Diable" | Auber |
| 3. WALTZ, "Girls of Baden" | Komzak |
| 4. SELECTION, "Mlle. Modiste" | Herbert |
| <hr/> | |
| 5. UNE FÊTE À ARANGUEZ | Demersseman |
| (Violin, Mr. KRAFFT) | |
| 6. SELECTION, "Carmen" | Bizet |
| 7. MARCH FANTASIE | Guilmant |
| (Organ, Mr. MARSHALL) | |
| 8. BALLET MUSIC, "Sylvia" | Délibes |
| a. Pizzicato | b. Cortège |
| <hr/> | |
| 9. OVERTURE, "Tannhäuser" | Wagner |
| 10. LA CYGNE | Saint-Saëns |
| (Cello Solo, Mr. KELLER) | |
| 11. WALTZ, "The Beautiful Blue Danube" | Strauss |
| 12. MARCH, "Boccaccio" | Suppé |



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MONDAY, JUNE 26, 1911

PROGRAMME

1. MARCHE DES ÉTUDIANTS Ganne
2. OVERTURE, "Zampa" Hérold
3. WALTZ, "Endymion" Maquarre
4. SELECTION, "The Spring Maid" Reinhardt
5. SUITE, "Gitanela" Lacome
 - a. Les Romani
 - b. Sous les Étoiles
 - c. Sous le Soleil
 - d. Valse Bohème
6. CAPRICE FOR FLUTE, "La Nymphe" Bocagère-Kriens
(Mr. ARTHUR BROOKE, Soloist)
7. SELECTION, "Samson and Delilah" Saint-Saëns
8. MARCHE JOYEUSE Chabrier
9. UNE FÊTE À ARANGUEZ Demersseman
10. HUSSAREN RITT Spindler
11. WALTZ, "Un Premier Bouquet" Waldteufel
12. MARCH, "Boccaccio" Suppé



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TUESDAY, JUNE 27, 1911

PROGRAMME

- | | |
|---|-------------|
| 1. MARCH, "Triumph" | Fucik |
| 2. OVERTURE, "Orpheus" | Offenbach |
| 3. WALTZ, "Barcarolle" | Waldteufel |
| 4. SELECTION, "Chimes of Normandy" | Planquette |
| <hr/> | |
| 5. BALLET MUSIC, "Sylvia" | Délibes |
| a. Les Chasseresses b. Pizzicato c. Cortège | |
| 6. ROMANCE FOR HORN | Saint-Saëns |
| (Soloist, Mr. Hess) | |
| 7. SELECTION, "Carmen" | Bizet |
| 8. KERMESE | Godard |
| <hr/> | |
| 9. PRELUDE, "Lohengrin" | Wagner |
| 10. LITTLE TOY SOLDIERS | Pierné |
| 11. WALTZ, "Roses from the South" | Strauss |
| 12. MARCH, "Serenade" | Herbert |

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Conductor of the "Pops"

writes of the

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HOW THE "POPS" BEGAN

In the spring of 1885, at the end of Mr. Gericke's first season in Boston, it was decided that it would be very desirable to keep the Orchestra together a longer time than the few months then covered by the regular Symphony season, and Mr. Gericke suggested a series of Popular concerts, modelled after the famous Bilse concerts in Berlin. For this purpose Adolph Neuendorff, an operatic conductor of deserved reputation, was brought to Boston, and through April and May of that year concerts were given in old Music Hall three times a week, differing from the regular Symphony concerts only in the music played, for this series was made up generally of lighter quality than that which characterized the Symphony programmes. The concerts immediately appealed to a considerable public, and it was suggested that they be made still more popular; so, in early June, the false floor was taken out of Music Hall, tables and chairs were put in, and the "Promenade" concerts began, being given on every evening except Sunday. Although their official name was the "Promenade Concerts," the public soon christened them "Pops," and "Pops" they have remained since that time. That year the POPS ran all through the summer into the end of September. The next year the Symphony Orchestra made its first tour of the West at the close of the Symphony season, and, returning to Boston the end of May, the second series of POP concerts began under the leadership of Mr. John Mullaly, who is still a first violin in the Orchestra. This series ran throughout the summer also, but two years convinced the management that it would be better to end the POPS about the first of July, and that has been the custom since then.

The POPS have been given every year since 1885, with the exception of 1890, when, owing to some trouble, it was impossible to secure a license for them. Until the spring of 1900 they were given in old Music Hall. In that spring, Symphony Hall not having been completed and Music Hall having been diverted to other uses, the POPS were given in Mechanics' Hall, but, beginning with 1901, they have found their home in Symphony Hall.

Among those who have been conductors in addition to Mr. Neuendorff and Mr. Mullaly are Mr. de Novellis, Mr. Kneisel, Mr. Gruenberg, Mr. Timothée Adamowski, Mr. Zach, Mr. Kautzenbach, and the present conductors, Mr. Strube and Mr. Maquarre. It is a rather interesting fact that Boston POPS are the only concerts of their kind in this country that have been maintained throughout a series of years with success. As New York has never been able to support a permanent Symphony Orchestra, so it has never been able to support a series of popular concerts like those Boston has had for a quarter of a century. Theodore Thomas made several efforts to establish such a series as far back as the mid-seventies, and in more recent years Anton Seidl had a series of popular concerts at Brighton Beach, in the Metropolitan Opera House, and in Madison Square Garden, but with the exception of those at Brighton Beach, which with a guarantee from a Brooklyn society lasted for several years, all of these would die each year in a comparatively few weeks. The POPS, in a certain sense, have brought as much fame to Boston as the Symphony Orchestra has, because they are, in the true sense of the word, unique. The falling off in attendance which was noted when they were first brought up town to Symphony Hall was only temporary, and to-day they are as prosperous as they ever were.

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SPECIAL PROGRAMME

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THURSDAY, JUNE 29, 1911

PROGRAMME

- | | | |
|-------|---|--------------------|
| 1. | CORTÈGE, "Queen of Sheba" | Gounod |
| 2. | OVERTURE, "Norma" | Bellini |
| 3. | WALTZ, "Jolly Fellows" | Vollstedt |
| 4. | SELECTION, "Orpheus" | Offenbach |
| <hr/> | | |
| 5. | BALLET MUSIC, "La Gioconda" | Ponchielli |
| 6. | INTERMEZZO AND MAZURKA
(Viola Solo, Mr. GIETZEN) | Wallen |
| 7. | SELECTION, "La Bohème" | Puccini |
| 8. | INVITATION TO THE DANCE | Weber |
| <hr/> | | |
| 9. | MARCH, "Pomp and Circumstance"
(Organ, Mr. MARSHALL) | Elgar |
| 10. | { a. TRÄUMEREI
b. HYMNE
(Organ Solo, Mr. MARSHALL)
(Organ, Mr. MARSHALL; Violin, Mr. KRAFFT) | Schumann
Mimart |
| 11. | WALTZ, "The Chocolate Soldier" | Strauss |
| 12. | MARCH, "Berliner Lust" | Lincke |

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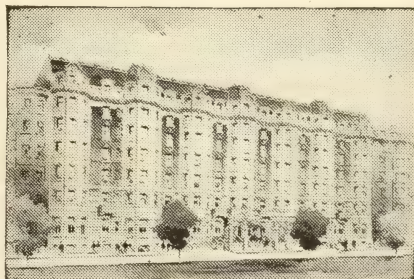
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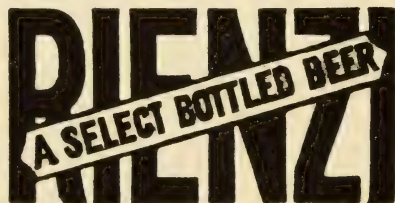
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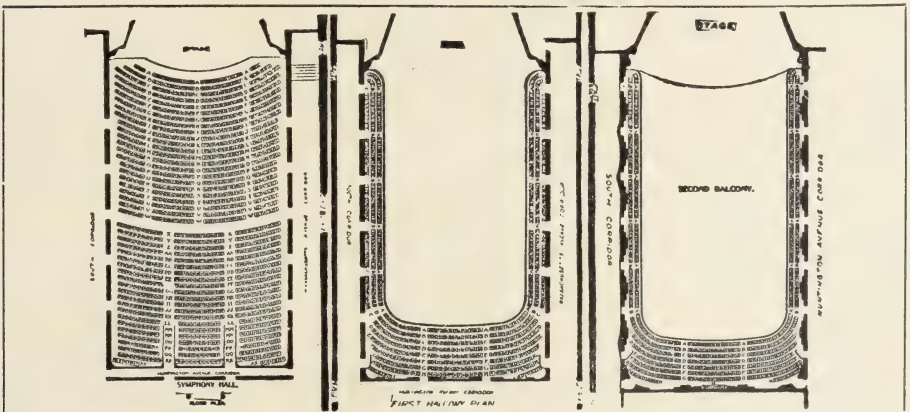


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Boston, Thursday, June 22, 1911

Mr. A. MAQUARRE
Conductor

Number 46

THURSDAY, JUNE 22, 1911

OPERATIC NIGHT PROGRAMME

1. MARCH, "Boccaccio"	Suppé
2. OVERTURE, "Mignon"	Thomas
3. WALTZ, "The Merry Widow"	Lehar
4. SELECTION, "Naughty Marietta"	Herbert
5. OVERTURE, "William Tell"	Rossini
6. MEDITATION from "Thaïs"	Massenet
7. SELECTION, "Tannhäuser"	(Violin, Mr. KRAFFT) Wagner
8. CORTÈGE, "The Queen of Sheba"	Gounod
9. OVERTURE, "Rienzi"	Wagner
10. SELECTION, "La Vivandière"	Godard
11. WALTZ, "Die Fledermaus"	Strauss
12. MARCH, "Salve Imperator"	Fucik

BERLIOZ NIGHT	Friday, June 23
RAILROAD NIGHT	Monday, June 26
HARVARD CLUB NIGHT	Wednesday, June 28
REQUEST NIGHT	Friday, June 30
PATRIOTIC NIGHT	Saturday, July 1

A. MAQUARRE

Conductor of the "Pops"

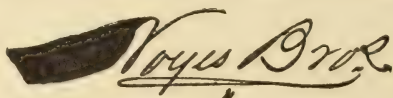
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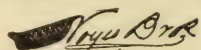


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FRIDAY, JUNE 23, 1911

BERLIOZ NIGHT

PROGRAMME

- | | |
|---|---------------|
| 1. MARCH, "Frisch drauf los" | Blon |
| 2. OVERTURE, "Française" | C. Stix |
| 3. WALTZ, "Artists' Life" | Strauss |
| 4. SELECTION, "H. M. S. Pinafore" | Sullivan |
| <hr/> | |
| 5. BACCHANALE, "Samson and Delilah" | Saint-Saëns |
| 6. INVITATION TO THE DANCE | Weber-Berlioz |
| 7. DAMNATION OF FAUST | Berlioz |
| <i>a. Minuet of the Will-o'-the-Wisps</i> | |
| <i>b. Dance of the Sylphs</i> | |
| 8. RACKOCZY MARCH | Berlioz |
| <hr/> | |
| 9. OVERTURE, "Benvenuto Cellini" | Berlioz |
| 10. MEDITATION (on a prelude by J. S. Bach) | Bordier |
| (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL) | |
| 11. WALTZ, "Barcarolle" | Waldteufel |
| 12. MARCH, "Princess Ninetta" | Strauss |

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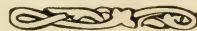
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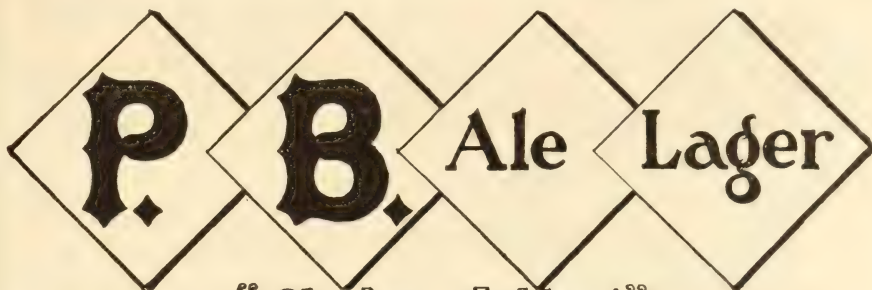
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SATURDAY, JUNE 24, 1911

PROGRAMME

- | | | |
|-------|--|-------------|
| 1. | MARCH, "Salve Imperator" | Fucik |
| 2. | OVERTURE, "La Part du Diable" | Auber |
| 3. | WALTZ, "Girls of Baden" | Komzak |
| 4. | SELECTION, "Mlle. Modiste" | Herbert |
| <hr/> | | |
| 5. | UNE FÊTE À ARANGUEZ
(Violin, Mr. KRAFFT) | Demersseman |
| 6. | SELECTION, "Carmen" | Bizet |
| 7. | MARCH FANTASIE
(Organ, Mr. MARSHALL) | Guilmant |
| 8. | BALLET MUSIC, "Sylvia"
a. Pizzicato
b. Cortège | Délibes |
| <hr/> | | |
| 9. | OVERTURE, "Tannhäuser" | Wagner |
| 10. | LA CYGNE
(Cello Solo, Mr. KELLER) | Saint-Saëns |
| 11. | WALTZ, "The Beautiful Blue Danube" | Strauss |
| 12. | MARCH, "Boccaccio" | Suppé |



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MONDAY, JUNE 26, 1911

RAILROAD NIGHT PROGRAMME

- | | |
|------------------------------------|-----------------|
| 1. MARCHE DES ÉTUDIANTS | Ganne |
| 2. OVERTURE, "Zampa" | Hérold |
| 3. WALTZ, "Endymion" | Maquarre |
| 4. SELECTION, "The Spring Maid" | Reinhardt |
| <hr/> | |
| 5. SUITE, "Gitanelle" | Lacome |
| a. Les Romani | |
| b. Sous les Étoiles | |
| c. Sous le Soleil | |
| d. Valse Bohème | |
| 6. CAPRICE FOR FLUTE, "La Nympe" | Bocagère-Kriens |
| (Mr. ARTHUR BROOKE, Soloist) | |
| 7. SELECTION, "Samson and Delilah" | Saint-Saëns |
| 8. MARCHE JOYEUSE | Chabrier |
| <hr/> | |
| 9. UNE FÊTE À ARANGUEZ | Demersseman |
| 10. HUSSAREN RITT | Spindler |
| 11. WALTZ, "Un Premier Bouquet" | Waldteufel |
| 12. MARCH, "Boccaccio" | Suppé |



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TUESDAY, JUNE 27, 1911

PROGRAMME

- | | | | | | | | | | |
|------------------------------------|---------------------|---|---|---|---|---|---|---|-------------|
| 1. MARCH, "Triumph" | . | . | . | . | . | . | . | . | Fucik |
| 2. OVERTURE, "Orpheus" | . | . | . | . | . | . | . | . | Offenbach |
| 3. WALTZ, "Barcarolle" | . | . | . | . | . | . | . | . | Waldteufel |
| 4. SELECTION, "Chimes of Normandy" | . | . | . | . | . | . | . | . | Planquette |
| <hr/> | | | | | | | | | |
| 5. BALLET MUSIC, "Sylvia" | . | . | . | . | . | . | . | . | Délibes |
| a. Les Chasseresses | . | . | . | . | . | . | . | . | |
| b. Pizzicato | . | . | . | . | . | . | . | . | |
| c. Cortège | . | . | . | . | . | . | . | . | |
| 6. ROMANCE FOR HORN | . | . | . | . | . | . | . | . | Saint-Saëns |
| | (Soloist, Mr. Hess) | | | | | | | | |
| 7. SELECTION, "Carmen" | . | . | . | . | . | . | . | . | Bizet |
| 8. KERMESSE | . | . | . | . | . | . | . | . | Godard |
| <hr/> | | | | | | | | | |
| 9. PRELUDE, "Lohengrin" | . | . | . | . | . | . | . | . | Wagner |
| 10. LITTLE TOY SOLDIERS | . | . | . | . | . | . | . | . | Pienné |
| 11. WALTZ, "Roses from the South" | . | . | . | . | . | . | . | . | Strauss |
| 12. MARCH, "Serenade" | . | . | . | . | . | . | . | . | Herbert |

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Conductor of the "Pops"

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WEDNESDAY, JUNE 28, 1911

HARVARD CLUB NIGHT

SPECIAL PROGRAMME

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HOW THE "POPS" BEGAN

In the spring of 1885, at the end of Mr. Gericke's first season in Boston, it was decided that it would be very desirable to keep the Orchestra together a longer time than the few months then covered by the regular Symphony season, and Mr. Gericke suggested a series of Popular concerts, modelled after the famous Bilse concerts in Berlin. For this purpose Adolph Neuendorff, an operatic conductor of deserved reputation, was brought to Boston, and through April and May of that year concerts were given in old Music Hall three times a week, differing from the regular Symphony concerts only in the music played, for this series was made up generally of lighter quality than that which characterized the Symphony programmes. The concerts immediately appealed to a considerable public, and it was suggested that they be made still more popular; so, in early June, the false floor was taken out of Music Hall, tables and chairs were put in, and the "Promenade" concerts began, being given on every evening except Sunday. Although their official name was the "Promenade Concerts," the public soon christened them "Pops," and "Pops" they have remained since that time. That year the Pops ran all through the summer into the end of September. The next year the Symphony Orchestra made its first tour of the West at the close of the Symphony season, and, returning to Boston the end of May, the second series of Pop concerts began under the leadership of Mr. John Mullaly, who is still a first violin in the Orchestra. This series ran throughout the summer also, but two years convinced the management that it would be better to end the Pops about the first of July, and that has been the custom since then.

The Pops have been given every year since 1885, with the exception of 1890, when, owing to some trouble, it was impossible to secure a license for them. Until the spring of 1900 they were given in old Music Hall. In that spring, Symphony Hall not having been completed and Music Hall having been diverted to other uses, the Pops were given in Mechanics' Hall, but, beginning with 1901, they have found their home in Symphony Hall.

Among those who have been conductors in addition to Mr. Neuendorff and Mr. Mullaly are Mr. de Novellis, Mr. Kneisel, Mr. Gruenberg, Mr. Timothée Adamowski, Mr. Zach, Mr. Kautzenbach, and the present conductors, Mr. Strube and Mr. Maquarre. It is a rather interesting fact that Boston Pops are the only concerts of their kind in this country that have been maintained throughout a series of years with success. As New York has never been able to support a permanent Symphony Orchestra, so it has never been able to support a series of popular concerts like those Boston has had for a quarter of a century. Theodore Thomas made several efforts to establish such a series as far back as the mid-seventies, and in more recent years Anton Seidl had a series of popular concerts at Brighton Beach, in the Metropolitan Opera House, and in Madison Square Garden, but with the exception of those at Brighton Beach, which with a guarantee from a Brooklyn society lasted for several years, all of these would die each year in a comparatively few weeks. The Pops, in a certain sense, have brought as much fame to Boston as the Symphony Orchestra has, because they are, in the true sense of the word, unique. The falling off in attendance which was noted when they were first brought up town to Symphony Hall was only temporary, and to-day they are as prosperous as they ever were.

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THURSDAY, JUNE 29, 1911

PROGRAMME

1. CORTÈGE, "Queen of Sheba" Gounod
2. OVERTURE, "Norma" Bellini
3. WALTZ, "Jolly Fellows" Vollstedt
4. SELECTION, "Orpheus" Offenbach
5. BALLET MUSIC, "La Gioconda" Ponchielli
6. INTERMEZZO AND MAZURKA Wallen
(Viola Solo, Mr. GIETZEN)
7. SELECTION, "La Bohème" Puccini
8. INVITATION TO THE DANCE Weber
9. MARCH, "Pomp and Circumstance" Elgar
(Organ, Mr. MARSHALL)
10. { a. TRÄUMEREI Schumann
b. HYMNE Mimart
(Organ, Mr. MARSHALL; Violin, Mr. KRAFFT)
11. WALTZ, "The Chocolate Soldier" Strauss
12. MARCH, "Berliner Lust" Lincke

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FRIDAY, JUNE 30, 1911

REQUEST NIGHT

PROGRAMME

TO BE ANNOUNCED LATER

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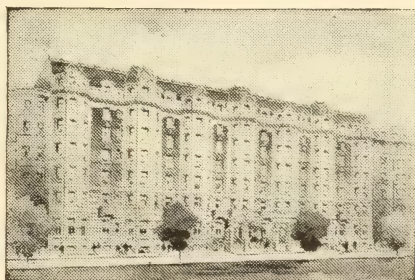
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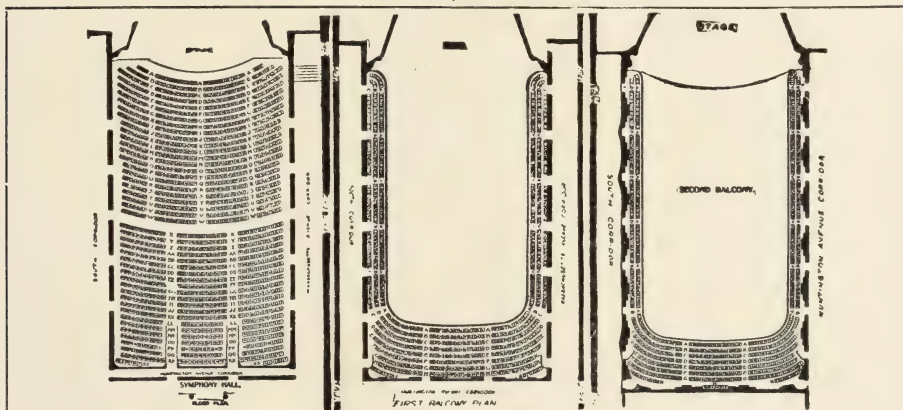
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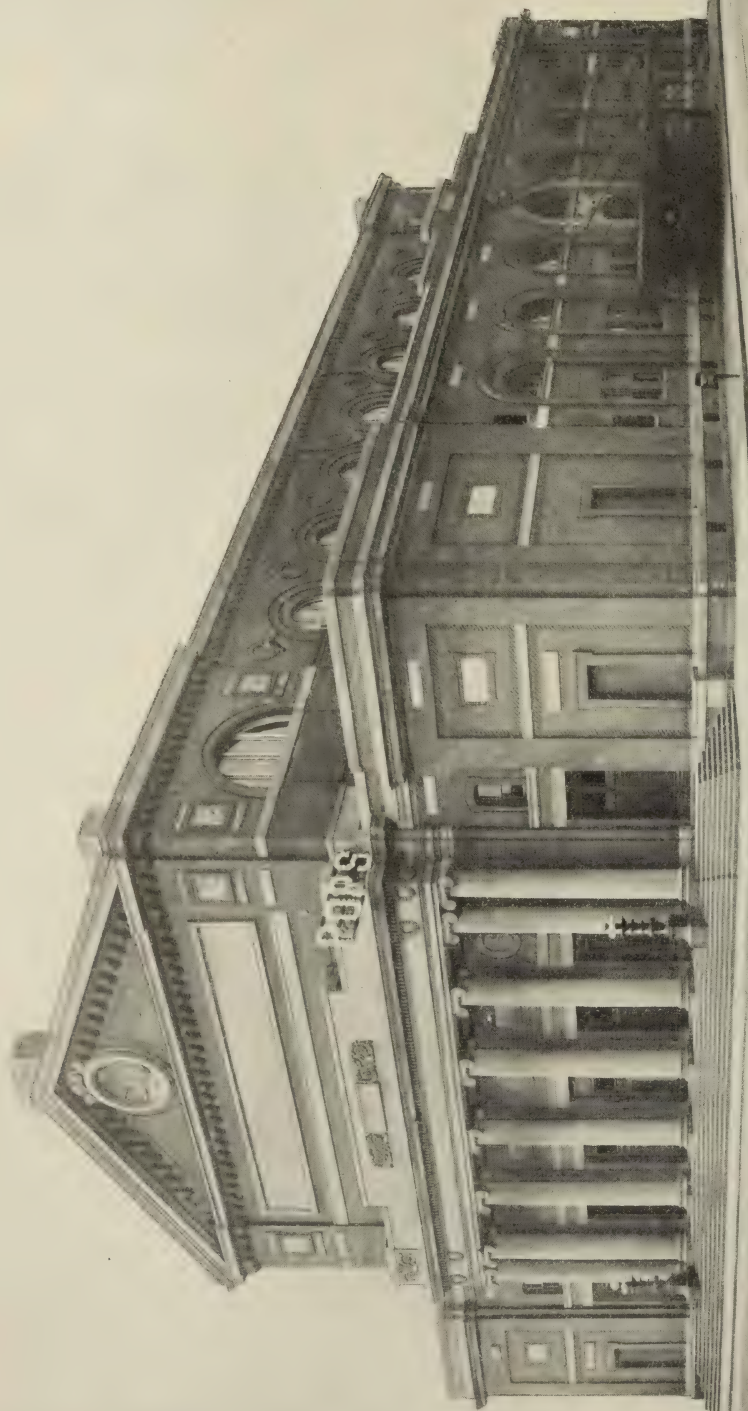


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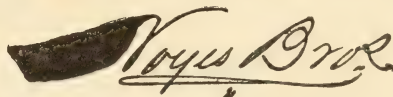


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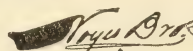


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Boston, Friday, June 23, 1911

Mr. A. MAQUARRE
Conductor

Number 47

FRIDAY, JUNE 23, 1911

BERLIOZ NIGHT

PROGRAMME

- | | |
|---|---------------|
| 1. MARCH, "Frisch drauf los" | Blon |
| 2. OVERTURE, "Française" | C. Stix |
| 3. WALTZ, "Artists' Life" | Strauss |
| 4. SELECTION, "H. M. S. Pinafore" | Sullivan |
| <hr/> | |
| 5. BACCHANALE, "Samson and Delilah" | Saint-Saëns |
| 6. INVITATION TO THE DANCE | Weber-Berlioz |
| 7. DAMNATION OF FAUST | Berlioz |
| a. Minuet of the Will-o'-the-Wisps | |
| b. Dance of the Sylphs | |
| 8. RACKOCZY MARCH | Berlioz |
| <hr/> | |
| 9. OVERTURE, "Benvenuto Cellini" | Berlioz |
| 10. MEDITATION (on a prelude by J. S. Bach) | Bordier |
| (Violin, Mr. KRAFFT; Organ, Mr. MARSHALL) | |
| 11. WALTZ, "Barcarolle" | Waldteufel |
| 12. MARCH, "Princess Ninetta" | Strauss |

RAILROAD NIGHT	Monday, June 26
HARVARD CLUB NIGHT	Wednesday, June 28
REQUEST NIGHT	Friday, June 30
PATRIOTIC NIGHT	Saturday, July 1

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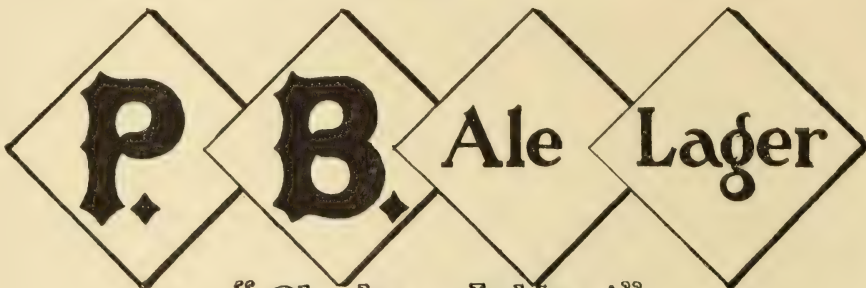
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SATURDAY, JUNE 24, 1911

PROGRAMME

- | | |
|--|----------------------|
| 1. MARCH, "Salve Imperator" | Fucik |
| 2. OVERTURE, "La Part du Diable" | Auber |
| 3. WALTZ, "Girls of Baden" | Komzak |
| 4. SELECTION, "Mlle. Modiste" | Herbert |
| <hr/> | |
| 5. UNE FÊTE À ARANGUEZ | Demersseman |
| (Violin, Mr. KRAFFT) | |
| 6. SELECTION, "Carmen" | Bizet |
| 7. MARCH FANTASIE | Guilmant |
| (Organ, Mr. MARSHALL) | |
| 8. BALLET MUSIC, "Sylvia" | Délibes |
| a. Pizzicato | b. Cortège |
| <hr/> | |
| 9. OVERTURE, "Tannhäuser" | Wagner |
| 10. LA CYGNE | Saint-Saëns |
| (Cello Solo, Mr. KELLER) | |
| 11. WALTZ, "The Beautiful Blue Danube" | Strauss |
| 12. MARCH, "Boccaccio" | Suppé |



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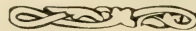
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MONDAY, JUNE 26, 1911

RAILROAD NIGHT

PROGRAMME

- | | |
|------------------------------------|-----------------|
| 1. MARCHE DES ÉTUDIANTS | Ganne |
| 2. OVERTURE, "Zampa" | Hérolld |
| 3. WALTZ, "Endymion" | Maquarre |
| 4. SELECTION, "The Spring Maid" | Reinhardt |
| <hr/> | |
| 5. SUITE, "Gitanela" | Lacome |
| a. Les Romani | |
| b. Sous les Étoiles | |
| c. Sous le Soleil | |
| d. Valse Bohème | |
| 6. CAPRICE FOR FLUTE, "La Nympe" | Bocagère-Kriens |
| (Mr. ARTHUR BROOKE, Soloist) | |
| 7. SELECTION, "Samson and Delilah" | Saint-Saëns |
| 8. MARCHE JOYEUSE | Chabrier |
| <hr/> | |
| 9. UNE FÊTE À ARANGUEZ | Demersseman |
| 10. HUSSAREN RITT | Spindler |
| 11. WALTZ, "Un Premier Bouquet" | Waldteufel |
| 12. MARCH, "Boccaccio" | Suppé |



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TUESDAY, JUNE 27, 1911

PROGRAMME

- | | | | | | | | |
|------------------------------------|---|---|---------------------|---|---|------------|-------------|
| 1. MARCH, "Triumph" | . | . | . | . | . | . | Fucik |
| 2. OVERTURE, "Orpheus" | . | . | . | . | . | . | Offenbach |
| 3. WALTZ, "Barcarolle" | . | . | . | . | . | . | Waldteufel |
| 4. SELECTION, "Chimes of Normandy" | . | . | . | . | . | . | Planquette |
| <hr/> | | | | | | | |
| 5. BALLET MUSIC, "Sylvia" | . | . | . | . | . | . | Délibes |
| a. Les Chasseresses | . | . | b. Pizzicato | . | . | c. Cortège | . |
| 6. ROMANCE FOR HORN | . | . | . | . | . | . | Saint-Saëns |
| | . | . | (Soloist, Mr. HESS) | . | . | . | . |
| 7. SELECTION, "Carmen" | . | . | . | . | . | . | Bizet |
| 8. KERMESSE | . | . | . | . | . | . | Godard |
| <hr/> | | | | | | | |
| 9. PRELUDE, "Lohengrin" | . | . | . | . | . | . | Wagner |
| 10. LITTLE TOY SOLDIERS | . | . | . | . | . | . | Pierné |
| 11. WALTZ, "Roses from the South" | . | . | . | . | . | . | Strauss |
| 12. MARCH, "Serenade" | . | . | . | . | . | . | Herbert |

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HARVARD CLUB NIGHT

SPECIAL PROGRAMME

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THURSDAY, JUNE 29, 1911

PROGRAMME

- | | | |
|-------|---|------------|
| 1. | CORTÈGE, "Queen of Sheba" | Gounod |
| 2. | OVERTURE, "Norma" | Bellini |
| 3. | WALTZ, "Jolly Fellows" | Vollstedt |
| 4. | SELECTION, "Orpheus" | Offenbach |
| <hr/> | | |
| 5. | BALLET MUSIC, "La Gioconda" | Ponchielli |
| 6. | INTERMEZZO AND MAZURKA | Wallen |
| | (Viola Solo, Mr. GIETZEN) | |
| 7. | SELECTION, "La Bohème" | Puccini |
| 8. | INVITATION TO THE DANCE | Weber |
| <hr/> | | |
| 9. | MARCH, "Pomp and Circumstance" | Elgar |
| | (Organ, Mr. MARSHALL) | |
| 10. | { a. TRÄUMEREI | Schumann |
| | (Organ Solo, Mr. MARSHALL) | |
| | { b. HYMNE | Mimart |
| | (Organ, Mr. MARSHALL; Violin, Mr. KRAFFT) | |
| 11. | WALTZ, "The Chocolate Soldier" | Strauss |
| 12. | MARCH, "Berliner Lust" | Lincke |

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HOW THE "POPS" BEGAN

In the spring of 1885, at the end of Mr. Gericke's first season in Boston, it was decided that it would be very desirable to keep the Orchestra together a longer time than the few months then covered by the regular Symphony season, and Mr. Gericke suggested a series of Popular concerts, modelled after the famous Bilse concerts in Berlin. For this purpose Adolph Neuendorff, an operatic conductor of deserved reputation, was brought to Boston, and through April and May of that year concerts were given in old Music Hall three times a week, differing from the regular Symphony concerts only in the music played, for this series was made up generally of lighter quality than that which characterized the Symphony programmes. The concerts immediately appealed to a considerable public, and it was suggested that they be made still more popular; so, in early June, the false floor was taken out of Music Hall, tables and chairs were put in, and the "Promenade" concerts began, being given on every evening except Sunday. Although their official name was the "Promenade Concerts," the public soon christened them "Pops," and "Pops" they have remained since that time. That year the Pops ran all through the summer into the end of September. The next year the Symphony Orchestra made its first tour of the West at the close of the Symphony season, and, returning to Boston the end of May, the second series of Pop concerts began under the leadership of Mr. John Mullaly, who is still a first violin in the Orchestra. This series ran throughout the summer also, but two years convinced the management that it would be better to end the Pops about the first of July, and that has been the custom since then.

The Pops have been given every year since 1885, with the exception of 1890, when, owing to some trouble, it was impossible to secure a license for them. Until the spring of 1900 they were given in old Music Hall. In that spring, Symphony Hall not having been completed and Music Hall having been diverted to other uses, the Pops were given in Mechanics' Hall, but, beginning with 1901, they have found their home in Symphony Hall.

Among those who have been conductors in addition to Mr. Neuendorff and Mr. Mullaly are Mr. de Novellis, Mr. Kneisel, Mr. Gruenberg, Mr. Timothée Adamowski, Mr. Zach, Mr. Kautzenbach, and the present conductors, Mr. Strube and Mr. Maquarre. It is a rather interesting fact that Boston Pops are the only concerts of their kind in this country that have been maintained throughout a series of years with success. As New York has never been able to support a permanent Symphony Orchestra, so it has never been able to support a series of popular concerts like those Boston has had for a quarter of a century. Theodore Thomas made several efforts to establish such a series as far back as the mid-seventies, and in more recent years Anton Seidl had a series of popular concerts at Brighton Beach, in the Metropolitan Opera House, and in Madison Square Garden, but with the exception of those at Brighton Beach, which with a guarantee from a Brooklyn society lasted for several years, all of these would die each year in a comparatively few weeks. The Pops, in a certain sense, have brought as much fame to Boston as the Symphony Orchestra has, because they are, in the true sense of the word, unique. The falling off in attendance which was noted when they were first brought up town to Symphony Hall was only temporary, and to-day they are as prosperous as they ever were.

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FRIDAY, JUNE 30, 1911

REQUEST NIGHT

PROGRAMME

TO BE ANNOUNCED LATER

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ANGELS OF LIGHT	Words by Rev. F. W. FABER In three keys, E, F, and G (compass of the lowest key, C to Eb)	Music by CHARLES MARSHALL	Price, 60 cents
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SATURDAY, JULY 1, 1911

PATRIOTIC NIGHT PROGRAMME

1. AMERICAN MARCH	Ganne
2. OVERTURE, "Poet and Peasant"	Suppé
3. WALTZ, "The Beautiful Blue Danube"	Strauss
4. SELECTION, "The Mikado"	Sullivan
5. OVERTURE, "Rienzi"	Wagner
6. LARGO (Violin, Mr. KRAFFT; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL)	Handel
7. SELECTION, "Aida"	Verdi
8. TWO MOVEMENTS from Suite "Peer Gynt"	Grieg
9. OVERTURE, "1812"	Tschaikowsky
10. AMERICAN PATROL	Meacham
11. FAIR HARVARD	Gilman
12. AMERICAN FANTASY (Organ, Mr. MARSHALL)	Herbert

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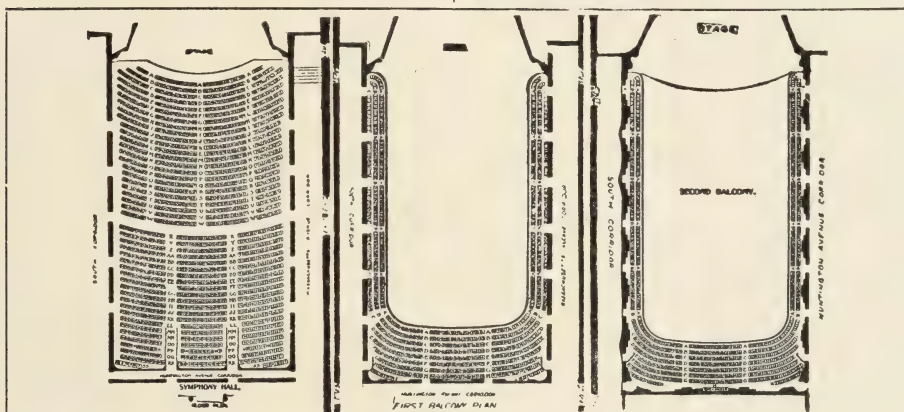
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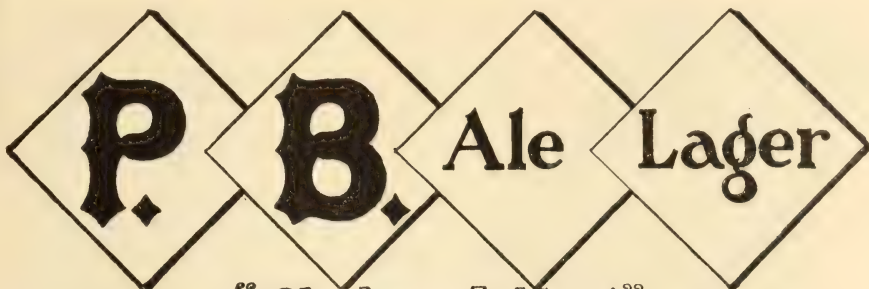


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Boston, Saturday, June 24, 1911 Mr. A. MAQUARRE Number 48
Conductor

SATURDAY, JUNE 24, 1911

PROGRAMME

- | | | | | | | | | | |
|--|--------------------------|--|--|--|--|--|--|------------|--------------------|
| 1. MARCH, "Salve Imperator" | | | | | | | | | Fucik |
| 2. OVERTURE, "La Part du Diable" | | | | | | | | | Auber |
| 3. WALTZ, "Girls of Baden" | | | | | | | | | Komzak |
| 4. SELECTION, "Mlle. Modiste" | | | | | | | | | Herbert |
| <hr/> | | | | | | | | | |
| 5. UNE FÊTE À ARANGUEZ | | | | | | | | | Demersseman |
| | (Violin, Mr. KRAFFT) | | | | | | | | |
| 6. SELECTION, "Carmen" | | | | | | | | | Bizet |
| 7. MARCH FANTASIE | | | | | | | | | Guilmant |
| | (Organ, Mr. MARSHALL) | | | | | | | | |
| 8. BALLET MUSIC, "Sylvia" | | | | | | | | | Délibes |
| a. Pizzicato | | | | | | | | b. Cortège | |
| <hr/> | | | | | | | | | |
| 9. OVERTURE, "Tannhäuser" | | | | | | | | | Wagner |
| 10. LA CYGNE | | | | | | | | | Saint-Saëns |
| | (Cello Solo, Mr. KELLER) | | | | | | | | |
| 11. WALTZ, "The Beautiful Blue Danube" | | | | | | | | | Strauss |
| 12. MARCH, "Boccaccio" | | | | | | | | | Suppé |
| <hr/> | | | | | | | | | |
| RAILROAD NIGHT | | | | | | | | | Monday, June 26 |
| HARVARD CLUB NIGHT | | | | | | | | | Wednesday, June 28 |
| REQUEST NIGHT | | | | | | | | | Friday, June 30 |
| PATRIOTIC NIGHT | | | | | | | | | Saturday, July 1 |



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MONDAY, JUNE 26, 1911

RAILROAD NIGHT

PROGRAMME

- | | |
|------------------------------------|-------------------|
| 1. MARCHE DES ÉTUDIANTS | Ganne |
| 2. OVERTURE, "Zampa" | Hérold |
| 3. WALTZ, "Endymion" | Maquarre |
| 4. SELECTION, "The Spring Maid" | Reinhardt |
| <hr/> | |
| 5. SUITE, "Gitanela" | Lacome |
| a. Les Romani | c. Sous le Soleil |
| b. Sous les Étoiles | d. Valse Bohème |
| 6. CAPRICE FOR FLUTE, "La Nympe" | Bocagère-Kriens |
| (Mr. ARTHUR BROOKE, Soloist) | |
| 7. SELECTION, "Samson and Delilah" | Saint-Saëns |
| 8. MARCHE JOYEUSE | Chabrier |
| <hr/> | |
| 9. UNE FÊTE À ARANGUEZ | Demersseman |
| 10. HUSSAREN RITT | Spindler |
| 11. WALTZ, "Un Premier Bouquet" | Waldteufel |
| 12. MARCH, "Boccaccio" | Suppé |



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TUESDAY, JUNE 27, 1911

PROGRAMME

- | | | | | | | | | | | |
|-------|---------------------------------|---|---|---|---|---|---|---|---|-------------|
| 1. | MARCH, "Triumph" | . | . | . | . | . | . | . | . | Fucik |
| 2. | OVERTURE, "Orpheus" | . | . | . | . | . | . | . | . | Offenbach |
| 3. | WALTZ, "Barcarolle" | . | . | . | . | . | . | . | . | Waldteufel |
| 4. | SELECTION, "Chimes of Normandy" | . | . | . | . | . | . | . | . | Planquette |
| ----- | | | | | | | | | | |
| 5. | BALLET MUSIC, "Sylvia" | . | . | . | . | . | . | . | . | Délibes |
| | a. Les Chasseresses | . | . | . | . | . | . | . | . | |
| | b. Pizzicato | . | . | . | . | . | . | . | . | |
| | c. Cortège | . | . | . | . | . | . | . | . | |
| 6. | ROMANCE FOR HORN | . | . | . | . | . | . | . | . | Saint-Saëns |
| | (Soloist, Mr. Hess) | . | . | . | . | . | . | . | . | |
| 7. | SELECTION, "Carmen" | . | . | . | . | . | . | . | . | Bizet |
| 8. | KERMESSE | . | . | . | . | . | . | . | . | Godard |
| ----- | | | | | | | | | | |
| 9. | PRELUDE, "Lohengrin" | . | . | . | . | . | . | . | . | Wagner |
| 10. | LITTLE TOY SOLDIERS | . | . | . | . | . | . | . | . | Pienné |
| 11. | WALTZ, "Roses from the South" | . | . | . | . | . | . | . | . | Strauss |
| 12. | MARCH, "Serenade" | . | . | . | . | . | . | . | . | Herbert |

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THURSDAY, JUNE 29, 1911

PROGRAMME

- | | |
|---|------------|
| 1. CORTÈGE, "Queen of Sheba" | Gounod |
| 2. OVERTURE, "Norma" | Bellini |
| 3. WALTZ, "Jolly Fellows" | Vollstedt |
| 4. SELECTION, "Orpheus" | Offenbach |
| <hr/> | |
| 5. BALLET MUSIC, "La Gioconda" | Ponchielli |
| 6. INTERMEZZO AND MAZURKA
(Viola Solo, Mr. GIETZEN) | Wallen |
| 7. SELECTION, "La Bohème" | Puccini |
| 8. INVITATION TO THE DANCE | Weber |
| <hr/> | |
| 9. MARCH, "Pomp and Circumstance"
(Organ, Mr. MARSHALL) | Elgar |
| 10. { a. TRÄUMEREI | Schumann |
| b. HYMNE
(Organ, Mr. MARSHALL; Violin, Mr. KRAFFT) | Mimart |
| 11. WALTZ, "The Chocolate Soldier" | Strauss |
| 12. MARCH, "Berliner Lust" | Lincke |

A. MAQUARRE

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FRIDAY, JUNE 30, 1911

REQUEST NIGHT

PROGRAMME

TO BE ANNOUNCED LATER

A. MAQUARRE

Conductor of the "Pops"

writes of the

Mason & Hamlin
PIANO

"I believe the Mason & Hamlin Piano is not only unequalled, but that it surpasses anything the world has yet seen in artistic piano construction."

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HOW THE "POPS" BEGAN

In the spring of 1885, at the end of Mr. Gericke's first season in Boston, it was decided that it would be very desirable to keep the Orchestra together a longer time than the few months then covered by the regular Symphony season, and Mr. Gericke suggested a series of Popular concerts, modelled after the famous Bilsé concerts in Berlin. For this purpose Adolph Neuendorff, an operatic conductor of deserved reputation, was brought to Boston, and through April and May of that year concerts were given in old Music Hall three times a week, differing from the regular Symphony concerts only in the music played, for this series was made up generally of lighter quality than that which characterized the Symphony programmes. The concerts immediately appealed to a considerable public, and it was suggested that they be made still more popular; so, in early June, the false floor was taken out of Music Hall, tables and chairs were put in, and the "Promenade" concerts began, being given on every evening except Sunday. Although their official name was the "Promenade Concerts," the public soon christened them "Pops," and "Pops" they have remained since that time. That year the Pops ran all through the summer into the end of September. The next year the Symphony Orchestra made its first tour of the West at the close of the Symphony season, and, returning to Boston the end of May, the second series of Pop concerts began under the leadership of Mr. John Mullaly, who is still a first violin in the Orchestra. This series ran throughout the summer also, but two years convinced the management that it would be better to end the Pops about the first of July, and that has been the custom since then.

The Pops have been given every year since 1885, with the exception of 1890, when, owing to some trouble, it was impossible to secure a license for them. Until the spring of 1900 they were given in old Music Hall. In that spring, Symphony Hall not having been completed and Music Hall having been diverted to other uses, the Pops were given in Mechanics' Hall, but, beginning with 1901, they have found their home in Symphony Hall.

Among those who have been conductors in addition to Mr. Neuendorff and Mr. Mullaly are Mr. de Novellis, Mr. Kneisel, Mr. Gruenberg, Mr. Timothée Adamowski, Mr. Zach, Mr. Kautzenbach, and the present conductors, Mr. Strube and Mr. Maquarre. It is a rather interesting fact that Boston Pops are the only concerts of their kind in this country that have been maintained throughout a series of years with success. As New York has never been able to support a permanent Symphony Orchestra, so it has never been able to support a series of popular concerts like those Boston has had for a quarter of a century. Theodore Thomas made several efforts to establish such a series as far back as the mid-seventies, and in more recent years Anton Seidl had a series of popular concerts at Brighton Beach, in the Metropolitan Opera House, and in Madison Square Garden, but with the exception of those at Brighton Beach, which with a guarantee from a Brooklyn society lasted for several years, all of these would die each year in a comparatively few weeks. The Pops, in a certain sense, have brought as much fame to Boston as the Symphony Orchestra has, because they are, in the true sense of the word, unique. The falling off in attendance which was noted when they were first brought up town to Symphony Hall was only temporary, and to-day they are as prosperous as they ever were.

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SATURDAY, JULY 1, 1911

PATRIOTIC NIGHT

PROGRAMME

1. AMERICAN MARCH Ganne
 2. OVERTURE, "Poet and Peasant" Suppé
 3. WALTZ, "The Beautiful Blue Danube" Strauss
 4. SELECTION, "The Mikado" Sullivan
-
5. OVERTURE, "Rienzi" Wagner
 6. LARGO Handel
 - (Violin, Mr. KRAFFT; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL)
 7. SELECTION, "Aida" Verdi
 8. TWO MOVEMENTS from Suite "Peer Gynt" Grieg
-
9. OVERTURE, "1812" Tschaikowsky
 10. AMERICAN PATROL Meacham
 11. FAIR HARVARD Gilman
 12. AMERICAN FANTASY Herbert
 - (Organ, Mr. MARSHALL)

A. MAQUARRE

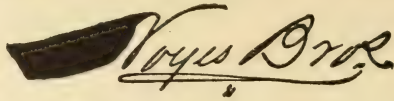
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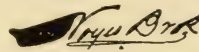


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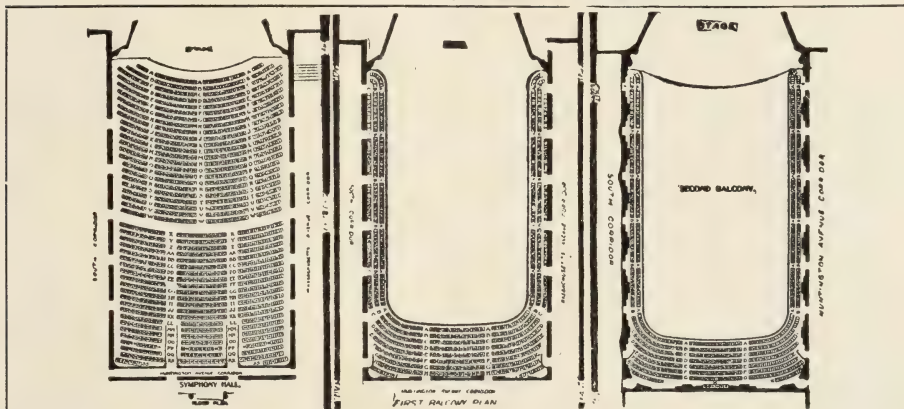


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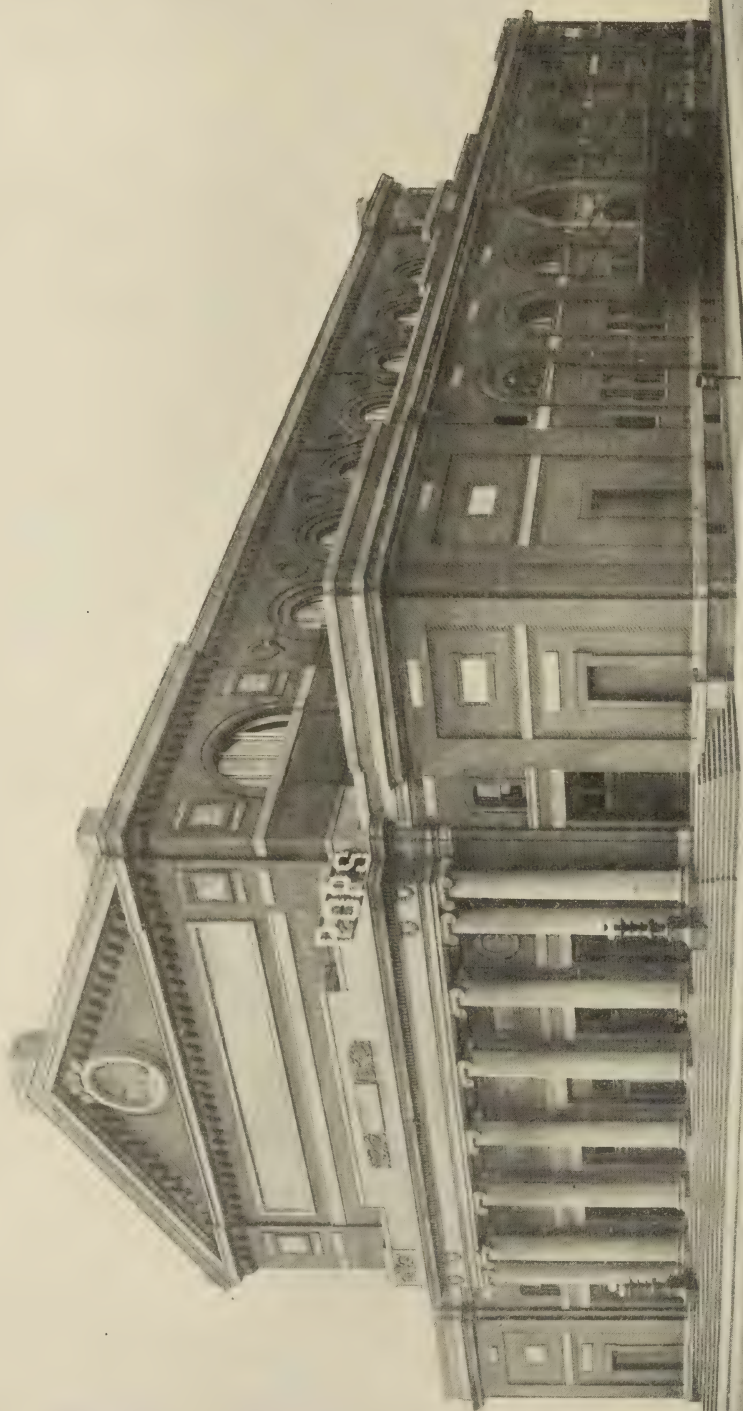
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Boston, Monday, June 26, 1911

Mr. A. MAQUARRE
Conductor

Number 49

MONDAY, JUNE 26, 1911 RAILROAD NIGHT PROGRAMME

- | | |
|---|-------------------|
| 1. MARCHE DES ÉTUDIANTS | Ganne |
| 2. OVERTURE, "Zampa" | Hérold |
| 3. WALTZ, "Endymion" | Maquarre |
| 4. SELECTION, "The Spring Maid" | Reinhardt |
| <hr/> | |
| 5. SUITE, "Gitanela" | Lacome |
| a. Les Romani | c. Sous le Soleil |
| b. Sous les Étoiles | d. Valse Bohème |
| 6. CAPRICE FOR FLUTE, "La Nympe Bocagère" | Kriens |
| (Mr. ARTHUR BROOKE, Soloist) | |
| 7. SELECTION, "Samson and Delilah" | Saint-Saëns |
| 8. MARCHE JOYEUSE | Chabrier |
| <hr/> | |
| 9. UNE FÊTE À ARANGUEZ | Demersseman |
| 10. HUSSAREN RITT | Spindler |
| 11. WALTZ, "Un Premier Bouquet" | Waldteufel |
| 12. MARCH, "Boccaccio" | Suppé |

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REQUEST NIGHT	Friday, June 30
PATRIOTIC NIGHT	Saturday, July 1



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TUESDAY, JUNE 27, 1911

PROGRAMME

- | | |
|---|-------------|
| 1. MARCH, "Triumph" | Fucik |
| 2. OVERTURE, "Orpheus" | Offenbach |
| 3. WALTZ, "Barcarolle" | Waldteufel |
| 4. SELECTION, "Chimes of Normandy" | Planquette |
| <hr/> | |
| 5. BALLET MUSIC, "Sylvia" | Délibes |
| a. Les Chasseresses b. Pizzicato c. Cortège | |
| 6. ROMANCE FOR HORN | Saint-Saëns |
| (Soloist, Mr. Hess) | |
| 7. SELECTION, "Carmen" | Bizet |
| 8. KERMESE | Godard |
| <hr/> | |
| 9. PRELUDE, "Lohengrin" | Wagner |
| 10. LITTLE TOY SOLDIERS | Pienné |
| 11. WALTZ, "Roses from the South" | Strauss |
| 12. MARCH, "Serenade" | Herbert |

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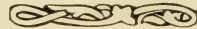
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THURSDAY, JUNE 29, 1911

PROGRAMME

- | | | |
|-------|---|------------|
| 1. | CORTÈGE, "Queen of Sheba" | Gounod |
| 2. | OVERTURE, "Norma" | Bellini |
| 3. | WALTZ, "Jolly Fellows" | Vollstedt |
| 4. | SELECTION, "Orpheus" | Offenbach |
| <hr/> | | |
| 5. | BALLET MUSIC, "La Gioconda" | Ponchielli |
| 6. | INTERMEZZO AND MAZURKA
(Viola Solo, Mr. GIETZEN) | Wallen |
| 7. | SELECTION, "La Bohème" | Puccini |
| 8. | INVITATION TO THE DANCE | Weber |
| <hr/> | | |
| 9. | MARCH, "Pomp and Circumstance"
(Organ, Mr. MARSHALL) | Elgar |
| 10. | a. TRÄUMEREI | Schumann |
| | b. HYMNE
(Organ, Mr. MARSHALL; Violin, Mr. KRAFFT) | Mimart |
| 11. | WALTZ, "The Chocolate Soldier" | Strauss |
| 12. | MARCH, "Berliner Luft" | Lincke |

A. MAQUARRE

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FRIDAY, JUNE 30, 1911

REQUEST NIGHT

PROGRAMME

TO BE ANNOUNCED LATER

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SATURDAY, JULY 1, 1911

PATRIOTIC NIGHT

PROGRAMME

1. AMERICAN MARCH	Ganne
2. OVERTURE, "Poet and Peasant"	Suppé
3. WALTZ, "The Beautiful Blue Danube"	Strauss
4. SELECTION, "The Mikado"	Sullivan
5. OVERTURE, "Rienzi"	Wagner
6. LARGO (Violin, Mr. KRAFFT; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL)	Handel
7. SELECTION, "Aida"	Verdi
8. TWO MOVEMENTS from Suite "Peer Gynt"	Grieg
9. OVERTURE, "1812"	Tschaikowsky
10. AMERICAN PATROL	Meacham
11. FAIR HARVARD	Gilman
12. AMERICAN FANTASY (Organ, Mr. MARSHALL)	Herbert

A. MAQUARRE

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HOW THE "POPS" BEGAN

In the spring of 1885, at the end of Mr. Gericke's first season in Boston, it was decided that it would be very desirable to keep the Orchestra together a longer time than the few months then covered by the regular Symphony season, and Mr. Gericke suggested a series of Popular concerts, modelled after the famous Bilse concerts in Berlin. For this purpose Adolph Neuendorff, an operatic conductor of deserved reputation, was brought to Boston, and through April and May of that year concerts were given in old Music Hall three times a week, differing from the regular Symphony concerts only in the music played, for this series was made up generally of lighter quality than that which characterized the Symphony programmes. The concerts immediately appealed to a considerable public, and it was suggested that they be made still more popular; so, in early June, the false floor was taken out of Music Hall, tables and chairs were put in, and the "Promenade" concerts began, being given on every evening except Sunday. Although their official name was the "Promenade Concerts," the public soon christened them "Pops," and "Pops" they have remained since that time. That year the Pops ran all through the summer into the end of September. The next year the Symphony Orchestra made its first tour of the West at the close of the Symphony season, and, returning to Boston the end of May, the second series of POP concerts began under the leadership of Mr. John Mullaly, who is still a first violin in the Orchestra. This series ran throughout the summer also, but two years convinced the management that it would be better to end the Pops about the first of July, and that has been the custom since then.

The Pops have been given every year since 1885, with the exception of 1890, when, owing to some trouble, it was impossible to secure a license for them. Until the spring of 1900 they were given in old Music Hall. In that spring, Symphony Hall not having been completed and Music Hall having been diverted to other uses, the Pops were given in Mechanics' Hall, but, beginning with 1901, they have found their home in Symphony Hall.

Among those who have been conductors in addition to Mr. Neuendorff and Mr. Mullaly are Mr. de Novellis, Mr. Kneisel, Mr. Gruenberg, Mr. Timothée Adamowski, Mr. Zach, Mr. Kautzenbach, and the present conductors, Mr. Strube and Mr. Maquarre. It is a rather interesting fact that Boston Pops are the only concerts of their kind in this country that have been maintained throughout a series of years with success. As New York has never been able to support a permanent Symphony Orchestra, so it has never been able to support a series of popular concerts like those Boston has had for a quarter of a century. Theodore Thomas made several efforts to establish such a series as far back as the mid-seventies, and in more recent years Anton Seidl had a series of popular concerts at Brighton Beach, in the Metropolitan Opera House, and in Madison Square Garden, but with the exception of those at Brighton Beach, which with a guarantee from a Brooklyn society lasted for several years, all of these would die each year in a comparatively few weeks. The Pops, in a certain sense, have brought as much fame to Boston as the Symphony Orchestra has, because they are, in the true sense of the word, unique. The falling off in attendance which was noted when they were first brought up town to Symphony Hall was only temporary, and to-day they are as prosperous as they ever were.

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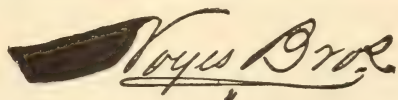
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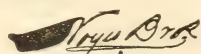


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PLANS FOR NEXT SEASON

The Symphony Orchestra will begin its thirty-first season in Boston with its Public Rehearsal and Concert, Friday afternoon, October 6, and Saturday evening, October 7, respectively. The season will come to an end on Saturday evening, May 4.

The entire season of the Orchestra will amount next year to thirty-one weeks. The five usual Southern trips will be given in November, December, January, February, and March, and two excursions to the West will be made instead of the usual one. The first one will be the last week of January and the second one will be Easter week, beginning Monday evening, April 8.

The plans made by the management call for a total of 118 concerts, which will be the largest number the Orchestra has ever given in one year. Owing to the length of the Symphony season, it is probable that the "Pop" season will last only eight weeks. There will be little change in the Personnel of the Orchestra.

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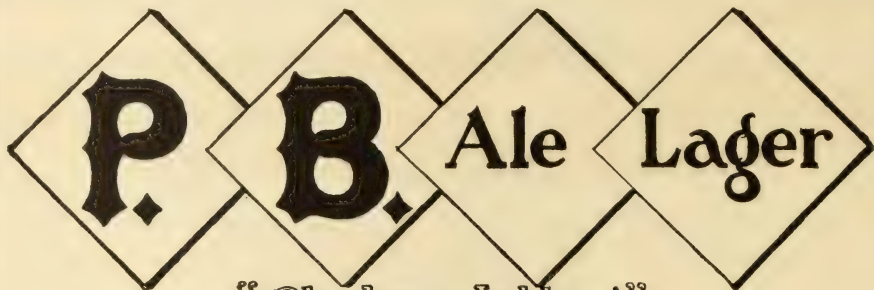
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MALTY AND HOPPY

AN INTERESTING ANNIVERSARY

The Symphony Orchestra will celebrate its thirtieth birthday with a special programme to be arranged by Mr. Fiedler, Friday afternoon, October 20, and Saturday evening, October 21. The first public rehearsal given by the Orchestra took place in old Music Hall on Friday afternoon, October 21, 1881. The Orchestra comprised sixty-five musicians drawn entirely from local talent, men who for the most part had been identified with the Philharmonic and Germania concerts, and the conductor was Georg Henschel. The soloist was Annie Louise Cary, who was the most famous contralto of her day. The Orchestra was successful in attracting large audiences from the beginning, and its career has been one of which every Bostonian must be proud. Four years later the first season of "Pop" concerts was given, and they have continued since, with an intermission of one year in the early 90's. In its thirty years of activity, the Orchestra has given 2,946 Symphony concerts, of which 1,368 have been in the regular subscription series in Boston. Over 900 titles of Orchestral works have appeared on its programmes, and the supremacy of the Orchestra in this country has never been questioned.



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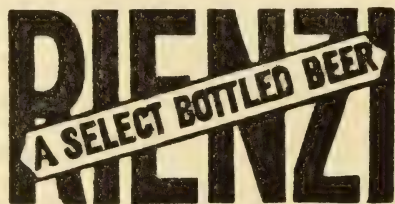
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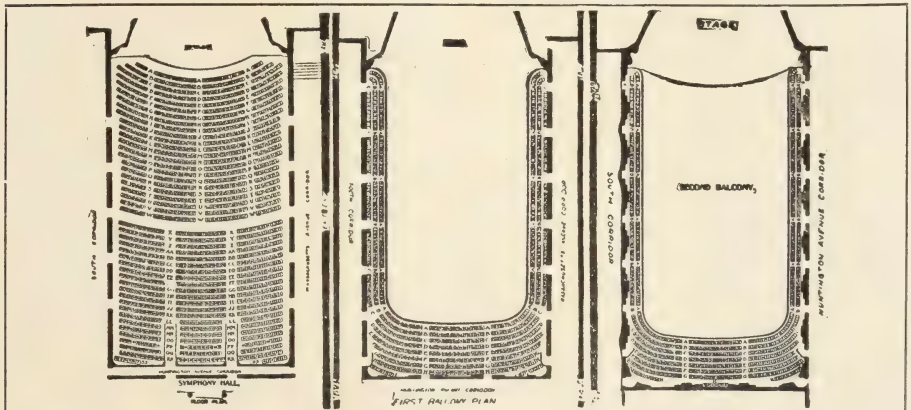


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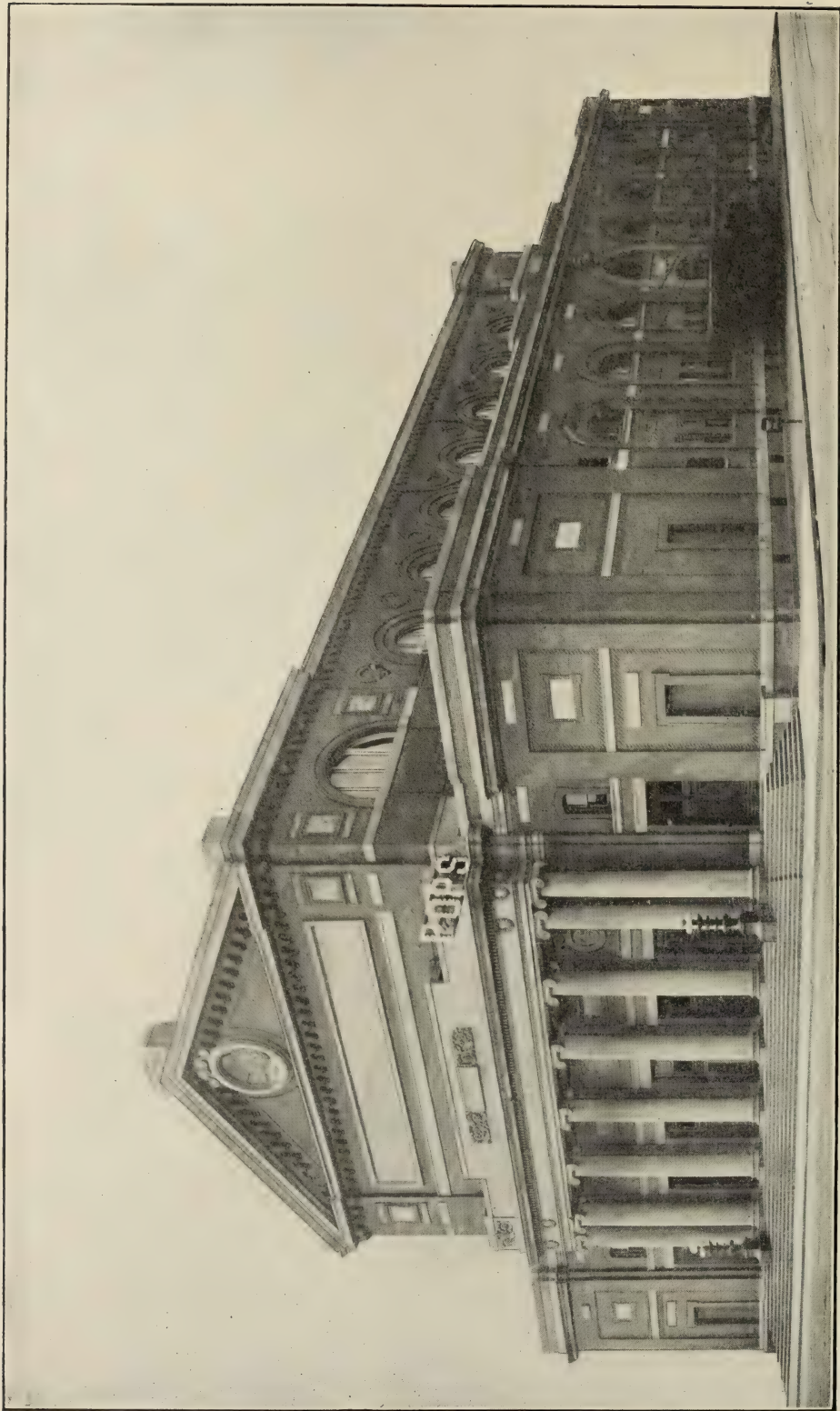
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Boston, Tuesday, June 27, 1911

Mr. A. MAQUARRE
Conductor

Number 50

TUESDAY, JUNE 27, 1911

PROGRAMME

- | | | | | | | | | |
|------------------------------------|---|---|---|---|---|---|---|-------------|
| 1. MARCH, "Triumph" | . | . | . | . | . | . | . | Fucik |
| 2. OVERTURE, "Orpheus" | . | . | . | . | . | . | . | Offenbach |
| 3. WALTZ, "Barcarolle" | . | . | . | . | . | . | . | Waldteufel |
| 4. SELECTION, "Chimes of Normandy" | . | . | . | . | . | . | . | Planquette |
| 5. BALLET MUSIC, "Sylvia" | . | . | . | . | . | . | . | Délibes |
| a. Les Chasseresses | . | . | . | . | . | . | . | |
| b. Pizzicato | . | . | . | . | . | . | . | |
| c. Cortège | . | . | . | . | . | . | . | |
| 6. ROMANCE FOR HORN | . | . | . | . | . | . | . | Saint-Saëns |
| (Soloist, Mr. HESS) | . | . | . | . | . | . | . | |
| 7. SELECTION, "Carmen" | . | . | . | . | . | . | . | Bizet |
| 8. KERMESS | . | . | . | . | . | . | . | Godard |
| 9. PRELUDE, "Lohengrin" | . | . | . | . | . | . | . | Wagner |
| 10. LITTLE TOY SOLDIERS | . | . | . | . | . | . | . | Pierné |
| 11. WALTZ, "Roses from the South" | . | . | . | . | . | . | . | Strauss |
| 12. MARCH, "Serenade" | . | . | . | . | . | . | . | Herbert |

HARVARD CLUB NIGHT	.	.	.	.	.	.	.	Wednesday, June 28
REQUEST NIGHT	.	.	.	.	.	.	.	Friday, June 30
PATRIOTIC NIGHT	.	.	.	.	.	.	.	Saturday, July 1

A. MAQUARRE

Conductor of the "Pops"

writes of the

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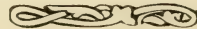
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THURSDAY, JUNE 29, 1911

PROGRAMME

- | | | |
|-------|---|--------------------|
| 1. | CORTÈGE, "Queen of Sheba" | Gounod |
| 2. | OVERTURE, "Norma" | Bellini |
| 3. | WALTZ, "Jolly Fellows" | Vollstedt |
| 4. | SELECTION, "Orpheus" | Offenbach |
| <hr/> | | |
| 5. | BALLET MUSIC, "La Gioconda" | Ponchielli |
| 6. | INTERMEZZO AND MAZURKA
(Viola Solo, Mr. GIETZEN) | Wallen |
| 7. | SELECTION, "La Bohème" | Puccini |
| 8. | INVITATION TO THE DANCE | Weber |
| <hr/> | | |
| 9. | MARCH, "Pomp and Circumstance"
(Organ, Mr. MARSHALL) | Elgar |
| 10. | { a. TRÄUMEREI
b. HYMNE
(Organ Solo, Mr. MARSHALL)
(Organ, Mr. MARSHALL; Violin, Mr. KRAFFT) | Schumann
Mimart |
| 11. | WALTZ, "The Chocolate Soldier" | Strauss |
| 12. | MARCH, "Berliner Luft" | Lincke |

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FRIDAY, JUNE 30, 1911

REQUEST NIGHT

PROGRAMME

1. MARCH, "Wien bleibt Wien"	Schrammel
2. OVERTURE, "Fra Diavolo"	Auber
3. WALTZ, "España"	Waldteufel
4. SELECTION, "Madame Sherry"	Hoshna
5. DANSE MACABRE	Saint-Saëns
(Violin, Mr. KRAFFT)	
6. NIGHT FLY DANCE	Maquarre
7. SELECTION, "Il Trovatore"	Verdi
8. FÊTE POLONAISE, "Le Roi malgré lui"	Chabrier
9. OVERTURE, "William Tell"	Rossini
(Cello Solo, Mr. KELLER)	
10. RÊVE ANGÉLIQUE	Rubinstein
(Organ, Mr. MARSHALL)	
11. WALTZ, "Merry Widow"	Lehar
12. MARCH, "Frisch drauf los"	Blon

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| 12 M. | WASHINGTON, COLUMBUS and CHICAGO | Dining Car |
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SATURDAY, JULY 1, 1911

PATRIOTIC NIGHT

PROGRAMME

1. AMERICAN MARCH Ganne
 2. OVERTURE, "Poet and Peasant" Suppé
 3. WALTZ, "The Beautiful Blue Danube" Strauss
 4. SELECTION, "The Mikado" Sullivan
-
5. OVERTURE, "Rienzi" Wagner
 6. LARGO Handel
(Violin, Mr. KRAFFT; Harp, Mr. SCHUECKER; Organ, Mr. MARSHALL)
 7. SELECTION, "Aida" Verdi
 8. TWO MOVEMENTS from Suite "Peer Gynt" Grieg
-
9. OVERTURE, "1812" Tchaikowsky
 10. AMERICAN PATROL Meacham
 11. FAIR HARVARD Gilman
 12. AMERICAN FANTASY Herbert
(Organ, Mr. MARSHALL)

A. MAQUARRE

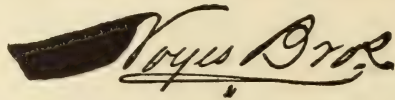
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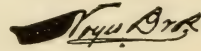


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PLANS FOR NEXT SEASON

The Symphony Orchestra will begin its thirty-first season in Boston with its Public Rehearsal and Concert, Friday afternoon, October 6, and Saturday evening, October 7, respectively. The season will come to an end on Saturday evening, May 4.

The entire season of the Orchestra will amount next year to thirty-one weeks. The five usual Southern trips will be given in November, December, January, February, and March, and two excursions to the West will be made instead of the usual one. The first one will be the last week of January and the second one will be Easter week, beginning Monday evening, April 8.

The plans made by the management call for a total of 118 concerts, which will be the largest number the Orchestra has ever given in one year. Owing to the length of the Symphony season, it is probable that the "Pop" season will last only eight weeks. There will be little change in the Personnel of the Orchestra.

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HOW THE "POPS" BEGAN

In the spring of 1885, at the end of Mr. Gericke's first season in Boston, it was decided that it would be very desirable to keep the Orchestra together a longer time than the few months then covered by the regular Symphony season, and Mr. Gericke suggested a series of Popular concerts, modelled after the famous Bilde concerts in Berlin. For this purpose Adolph Neuendorff, an operatic conductor of deserved reputation, was brought to Boston, and through April and May of that year concerts were given in old Music Hall three times a week, differing from the regular Symphony concerts only in the music played, for this series was made up generally of lighter quality than that which characterized the Symphony programmes. The concerts immediately appealed to a considerable public, and it was suggested that they be made still more popular; so, in early June, the false floor was taken out of Music Hall, tables and chairs were put in, and the "Promenade" concerts began, being given on every evening except Sunday. Although their official name was the "Promenade Concerts," the public soon christened them "POPS," and "POPS" they have remained since that time. That year the POPS ran all through the summer into the end of September. The next year the Symphony Orchestra made its first tour of the West at the close of the Symphony season, and, returning to Boston the end of May, the second series of POP concerts began under the leadership of Mr. John Mullaly, who is still a first violin in the Orchestra. This series ran throughout the summer also, but two years convinced the management that it would be better to end the POPS about the first of July, and that has been the custom since then.

The POPS have been given every year since 1885, with the exception of 1890, when, owing to some trouble, it was impossible to secure a license for them. Until the spring of 1900 they were given in old Music Hall. In that spring, Symphony Hall not having been completed and Music Hall having been diverted to other uses, the POPS were given in Mechanics' Hall, but, beginning with 1901, they have found their home in Symphony Hall.

Among those who have been conductors in addition to Mr. Neuendorff and Mr. Mullaly are Mr. de Novellis, Mr. Kneisel, Mr. Gruenberg, Mr. Timothée Adamowski, Mr. Zach, Mr. Kautzenbach, and the present conductors, Mr. Strube and Mr. Maquarre. It is a rather interesting fact that Boston POPS are the only concerts of their kind in this country that have been maintained throughout a series of years with success. As New York has never been able to support a permanent Symphony Orchestra, so it has never been able to support a series of popular concerts like those Boston has had for a quarter of a century. Theodore Thomas made several efforts to establish such a series as far back as the mid-seventies, and in more recent years Anton Seidl had a series of popular concerts at Brighton Beach, in the Metropolitan Opera House, and in Madison Square Garden, but with the exception of those at Brighton Beach, which with a guarantee from a Brooklyn society lasted for several years, all of these would die each year in a comparatively few weeks. The POPS, in a certain sense, have brought as much fame to Boston as the Symphony Orchestra has, because they are, in the true sense of the word, unique. The falling off in attendance which was noted when they were first brought up town to Symphony Hall was only temporary, and to-day they are as prosperous as they ever were.

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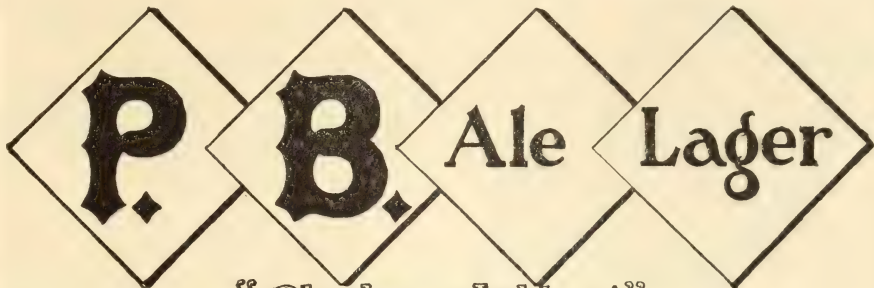
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AN INTERESTING ANNIVERSARY

The Symphony Orchestra will celebrate its thirtieth birthday with a special programme to be arranged by Mr. Fiedler, Friday afternoon, October 20, and Saturday evening, October 21. The first public rehearsal given by the Orchestra took place in old Music Hall on Friday afternoon, October 21, 1881. The Orchestra comprised sixty-five musicians drawn entirely from local talent, men who for the most part had been identified with the Philharmonic and Germania concerts, and the conductor was Georg Henschel. The soloist was Annie Louise Cary, who was the most famous contralto of her day. The Orchestra was successful in attracting large audiences from the beginning, and its career has been one of which every Bostonian must be proud. Four years later the first season of "Pop" concerts was given, and they have continued since, with an intermission of one year in the early 90's. In its thirty years of activity, the Orchestra has given 2,946 Symphony concerts, of which 1,368 have been in the regular subscription series in Boston. Over 900 titles of Orchestral works have appeared on its programmes, and the supremacy of the Orchestra in this country has never been questioned.



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NEXT YEAR'S SYMPHONY SALES

The annual auction sale of seats for the Symphony concerts, season 1911-1912, will be held in Symphony Hall in the last week of September next. On Monday, September 25, the \$18 seats for the Rehearsals will be sold, and on Tuesday, September 26, the \$10 seats for the Rehearsals. The \$18 seats for the Saturday Night Concerts will be sold on Thursday, September 28, while the \$10 seats will be sold on Friday, September 29. According to long-established custom, for the Public Rehearsals all the seats in the house will be sold except those in the second balcony, which are held out as 25 cent "Rush" seats to be sold on Friday afternoons. For the Saturday Night Concerts every seat in the house will be put up for sale.

The management has practically finished all arrangements for the year. Mr. Fiedler, whose last year in Boston it will be, returns at the end of September to conduct the preliminary rehearsals. The list of soloists comprises all the greatest artists that will be in America during the winter, and there is every reason to believe that the season will be as brilliant as any of its predecessors.



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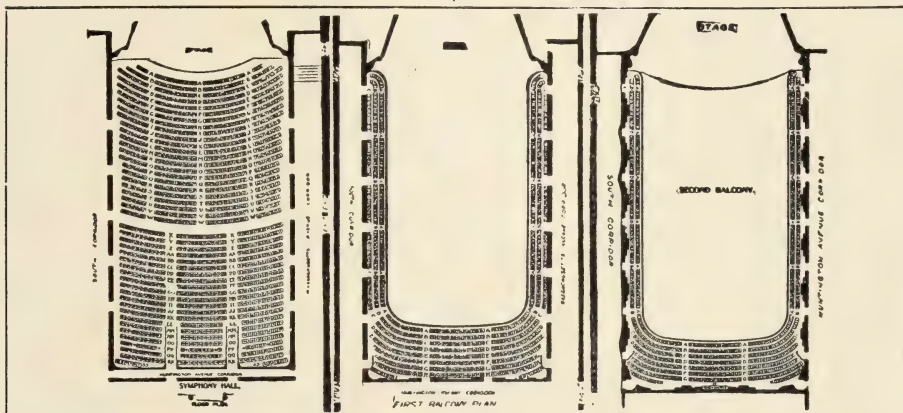


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NINETEEN HUNDRED ELEVEN

THE POPS

Boston, }
Wednesday, June 28, 1911 }

Mr. ANDRE MAQUARRE
Conductor

{ **Number**
 { **51**

HARVARD CLUB NIGHT

PROGRAMME

1. MARCH, "Up the Street" Morse
 2. CHARLES SHEA, The Swell Singer, not Desha, The Swell Flinger
Charles will troll a ballad or two
 3. WALTZ, "España" Waldteufel
 4. CLINTON T. BRAINARD, Dextrous Manipulator of a pack of cards
 5. MARCH, "Cruiser Harvard" Strube
 6. ANDERSON DANA. Dost recall the musty one about the Rope Walk?
This is worse, a Rope Dance
-
7. ALUMNI CHORUS Direction of Warren A. Locke
 - a. Domine Salvum Fac Gounod
 - b. Prayer of Thanksgiving Kremser
 - c. Artillerist's Oath Adam
 - d. Arion Waltz Vogel
 8. SELECTION, "Boodle & Co." Densmore
 9. SCAIFE and FENNO in ballet. A few intricate steps thoroughly revised for
the occasion
 10. WALTZ, "Estudiantina" Waldteufel
 11. GEORGE F. ROOT. Costumed Coster Songs. This is the young man who
gave rise to the figure of speech "Taking Root"
 12. MARCH, "Our Director" Sousa
 13. FAIR HARVARD. Organ solo by Malcolm Lang
Please do not sing during the first rendering

FAIR HARVARD

Fair Harvard! thy sons to thy jubilee throng,
 And with blessings surrender thee o'er,
 By these festival rites, from the age that is past,
 To the age that is waiting before.
 Oh, relic and type of our ancestors' worth
 That has long kept their memory warm;
 First flower of their wilderness; star of their night!
 Calm rising thro' change and thro' storm!

To thy bowers we were led in the bloom of our youth,
 From the home of our infantile years,
 When our fathers had warned, and our mothers had prayed,
 And our sisters had blessed through their tears.
 Thou then wert our parent, the nurse of our soul,
 We were moulded to manhood by thee,
 Till freighted with treasure-thoughts, friendships and hopes,
 Thou didst launch us on Destiny's sea.

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THURSDAY, JUNE 29, 1911

PROGRAMME

- | | | |
|-------|---|--------------------|
| 1. | CORTÈGE, "Queen of Sheba" | Gounod |
| 2. | OVERTURE, "Norma" | Bellini |
| 3. | WALTZ, "Jolly Fellows" | Vollstedt |
| 4. | SELECTION, "Orpheus" | Offenbach |
| <hr/> | | |
| 5. | BALLET MUSIC, "La Gioconda" | Ponchielli |
| 6. | INTERMEZZO AND MAZURKA
(Viola Solo, Mr. GIETZEN) | Wallner |
| 7. | SELECTION, "La Bohème" | Puccini |
| 8. | INVITATION TO THE DANCE | Weber |
| <hr/> | | |
| 9. | MARCH, "Pomp and Circumstance"
(Organ, Mr. MARSHALL) | Elgar |
| 10. | { a. TRÄUMEREI
b. HYMNE
(Organ Solo, Mr. MARSHALL)
(Organ, Mr. MARSHALL; Violin, Mr. KRAFFT) | Schumann
Mimart |
| 11. | WALTZ, "The Chocolate Soldier" | Strauss |
| 12. | MARCH, "Berliner Luft" | Lincke |

REQUEST NIGHT : : : : : Friday, June 30
PATRIOTIC NIGHT (Closing Night) : : : : : Saturday, July 1

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writes of the

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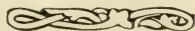
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FRIDAY, JUNE 30, 1911

REQUEST NIGHT

PROGRAMME

1. MARCH, "Wien bleibt Wien"	Schrammel
2. OVERTURE, "Fra Diavolo"	Auber
3. WALTZ, "España"	Waldteufel
4. SELECTION, "Madame Sherry"	Hoshna
5. DANSE MACABRE	Saint-Saëns
(Violin, Mr. KRAFFT)	
6. NIGHT FLY DANCE	Maquarre
7. SELECTION, "Il Trovatore"	Verdi
8. FÊTE POLONAISE, "Le Roi malgré lui"	Chabrier
9. OVERTURE, "William Tell"	Rossini
(Cello Solo, Mr. KELLER)	
10. RÊVE ANGÉLIQUE	Rubinstein
(Organ, Mr. MARSHALL)	
11. WALTZ, "Merry Widow"	Lehar
12. MARCH, "Frisch drauf los"	Blon

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In three keys, C, D, and E (compass of the lowest key, G to D)	
ANGELS OF LIGHT	Price, 60 cents
Words by Rev. F. W. FABER Music by CHARLES MARSHALL	
In three keys, E, F, and G (compass of the lowest key, C to E♭)	
THANKSGIVING	Price, 60 cents
Words by BISHOP COTTON Music by FREDERIC H. COWEN	
Keys, D, E♭, and F (compass of the lowest key, A to D)	

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SATURDAY, JULY 1, 1911

PATRIOTIC NIGHT CLOSING NIGHT PROGRAMME

1. AMERICAN MARCH	Ganne
2. OVERTURE, "Poet and Peasant"	Suppé
3. WALTZ, "The Beautiful Blue Danube"	Strauss
4. SELECTION, "The Mikado"	Sullivan
5. OVERTURE, "Rienzi"	Wagner
6. LARGO	Handel
(Violin, Mr. KRAFFT; Organ, Mr. MARSHALL)	
7. SELECTION, "Aida"	Verdi
8. TWO MOVEMENTS from Suite "Peer Gynt"	Grieg
9. OVERTURE, "1812"	Tschaikowsky
10. AMERICAN PATROL	Meacham
11. FAIR HARVARD	Gilman
12. AMERICAN FANTASY	Herbert
(Organ, Mr. MARSHALL)	

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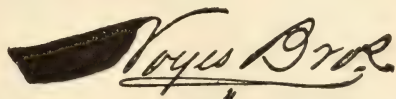
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| 8 A.M. | WASHINGTON, PITTSBURG and CHICAGO | |
| | Observation Car. Dining Car | |
| 10 A.M. | WASHINGTON, RICHMOND, CINCINNATI, LOUISVILLE and ST. LOUIS | |
| | Dining Car | |
| 12 M. | WASHINGTON, COLUMBUS and CHICAGO | |
| | Dining Car | |
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AT NIGHT

- | | |
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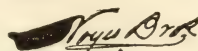


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PLANS FOR NEXT SEASON

The Symphony Orchestra will begin its thirty-first season in Boston with its Public Rehearsal and Concert, Friday afternoon, October 6, and Saturday evening, October 7, respectively. The season will come to an end on Saturday evening, May 4.

The entire season of the Orchestra will amount next year to thirty-one weeks. The five usual Southern trips will be given in November, December, January, February, and March, and two excursions to the West will be made instead of the usual one. The first one will be the last week of January and the second one will be Easter week, beginning Monday evening, April 8.

The plans made by the management call for a total of 118 concerts, which will be the largest number the Orchestra has ever given in one year. Owing to the length of the Symphony season, it is probable that the "Pop" season will last only eight weeks. There will be little change in the Personnel of the Orchestra.

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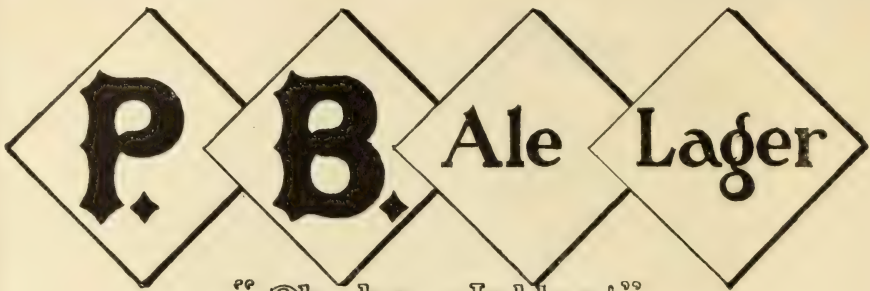
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AN INTERESTING ANNIVERSARY

The Symphony Orchestra will celebrate its thirtieth birthday with a special programme to be arranged by Mr. Fiedler, Friday afternoon, October 20, and Saturday evening, October 21. The first public rehearsal given by the Orchestra took place in old Music Hall on Friday afternoon, October 21, 1881. The Orchestra comprised sixty-five musicians drawn entirely from local talent, men who for the most part had been identified with the Philharmonic and Germania concerts, and the conductor was Georg Henschel. The soloist was Annie Louise Cary, who was the most famous contralto of her day. The Orchestra was successful in attracting large audiences from the beginning, and its career has been one of which every Bostonian must be proud. Four years later the first season of "Pop" concerts was given, and they have continued since, with an intermission of one year in the early 90's. In its thirty years of activity, the Orchestra has given 2,946 Symphony concerts, of which 1,368 have been in the regular subscription series in Boston. Over 900 titles of Orchestral works have appeared on its programmes, and the supremacy of the Orchestra in this country has never been questioned.



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NEXT YEAR'S SYMPHONY SALES

The annual auction sale of seats for the Symphony concerts, season 1911-1912, will be held in Symphony Hall in the last week of September next. On Monday, September 25, the \$18 seats for the Rehearsals will be sold, and on Tuesday, September 26, the \$10 seats for the Rehearsals. The \$18 seats for the Saturday Night Concerts will be sold on Thursday, September 28, while the \$10 seats will be sold on Friday, September 29. According to long-established custom, for the Public Rehearsals all the seats in the house will be sold except those in the second balcony, which are held out as 25 cent "Rush" seats to be sold on Friday afternoons. For the Saturday Night Concerts every seat in the house will be put up for sale.

The management has practically finished all arrangements for the year. Mr. Fiedler, whose last year in Boston it will be, returns at the end of September to conduct the preliminary rehearsals. The list of soloists comprises all the greatest artists that will be in America during the winter, and there is every reason to believe that the season will be as brilliant as any of its predecessors.

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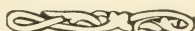
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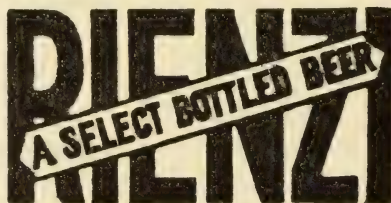
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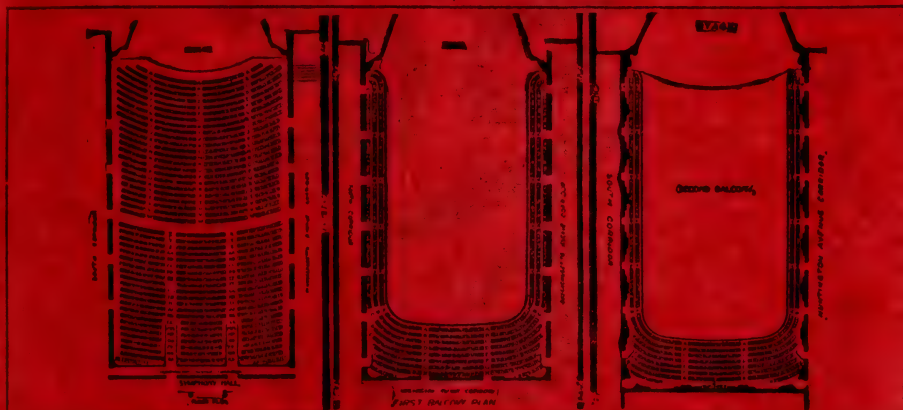


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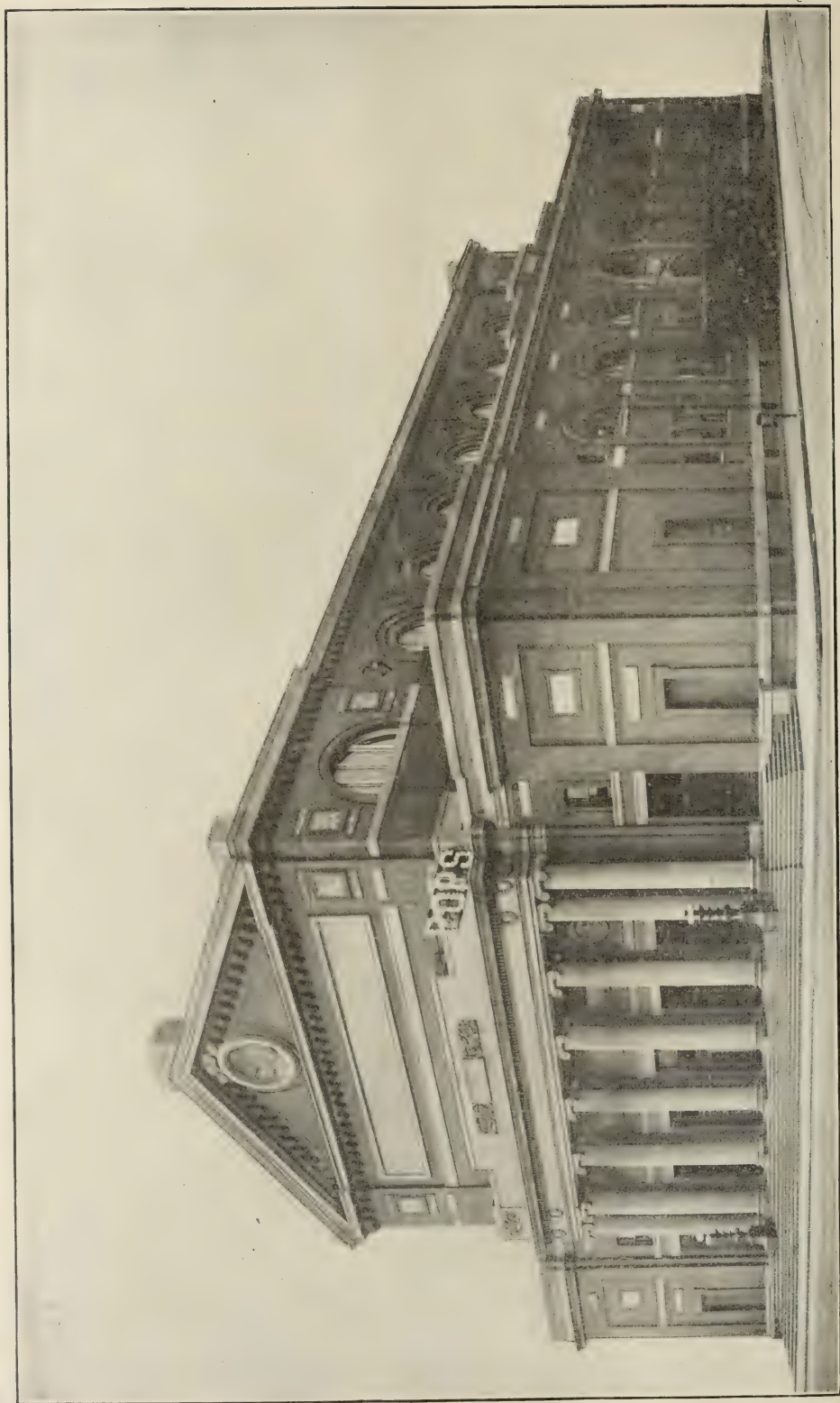
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Boston, Thursday, June 29, 1911

Mr. A. MAQUARRE
Conductor

Number 52

THURSDAY, JUNE 29, 1911

PROGRAMME

- | | | |
|-----|---|-------------------|
| 1. | CORTÈGE, "Queen of Sheba" | Gounod |
| 2. | OVERTURE, "Norma" | Bellini |
| 3. | WALTZ, "Jolly Fellows" | Vollstedt |
| 4. | SELECTION, "Orpheus" | Offenbach |
| 5. | BALLET MUSIC, "La Gioconda" | Ponchielli |
| 6. | INTERMEZZO AND MAZURKA
(Viola Solo, Mr. GIETZEN) | Wallner |
| 7. | SELECTION, "La Bohème" | Puccini |
| 8. | INVITATION TO THE DANCE | Weber |
| 9. | MARCH, "Pomp and Circumstance"
(Organ, Mr. MARSHALL) | Elgar |
| 10. | { a. TRÄUMEREI
b. HYMNE
(Organ Solo, Mr. MARSHALL) | Schumann |
| 11. | WALTZ, "The Chocolate Soldier"
(Organ, Mr. MARSHALL; Violin, Mr. KRAFFT) | Mimart |
| 12. | MARCH, "Berliner Luft" | Strauss
Lincke |

REQUEST NIGHT

PATRIOTIC NIGHT (Closing Night)

Friday, June 30

Saturday, July 1

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writes of the

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FRIDAY, JUNE 30, 1911

REQUEST NIGHT

PROGRAMME

1. MARCH, "Wien bleibt Wien"	Schrammel
2. OVERTURE, "Fra Diavolo"	Auber
3. WALTZ, "España"	Waldteufel
4. SELECTION, "Madame Sherry"	Hoshna
5. DANSE MACABRE (Violin, Mr. KRAFFT)	Saint-Saëns
6. NIGHT FLY DANCE	Maquarre
7. SELECTION, "Il Trovatore"	Verdi
8. FÊTE POLONAISE, "Le Roi malgré lui"	Chabrier
9. OVERTURE, "William Tell" (Cello Solo, Mr. KELLER)	Rossini
10. RÊVE ANGÉLIQUE (Organ, Mr. MARSHALL)	Rubinstein
11. WALTZ, "Merry Widow"	Lehar
12. MARCH, "Frisch drauf los"	Blon

A. MAQUARRE

Conductor of the "Pops"

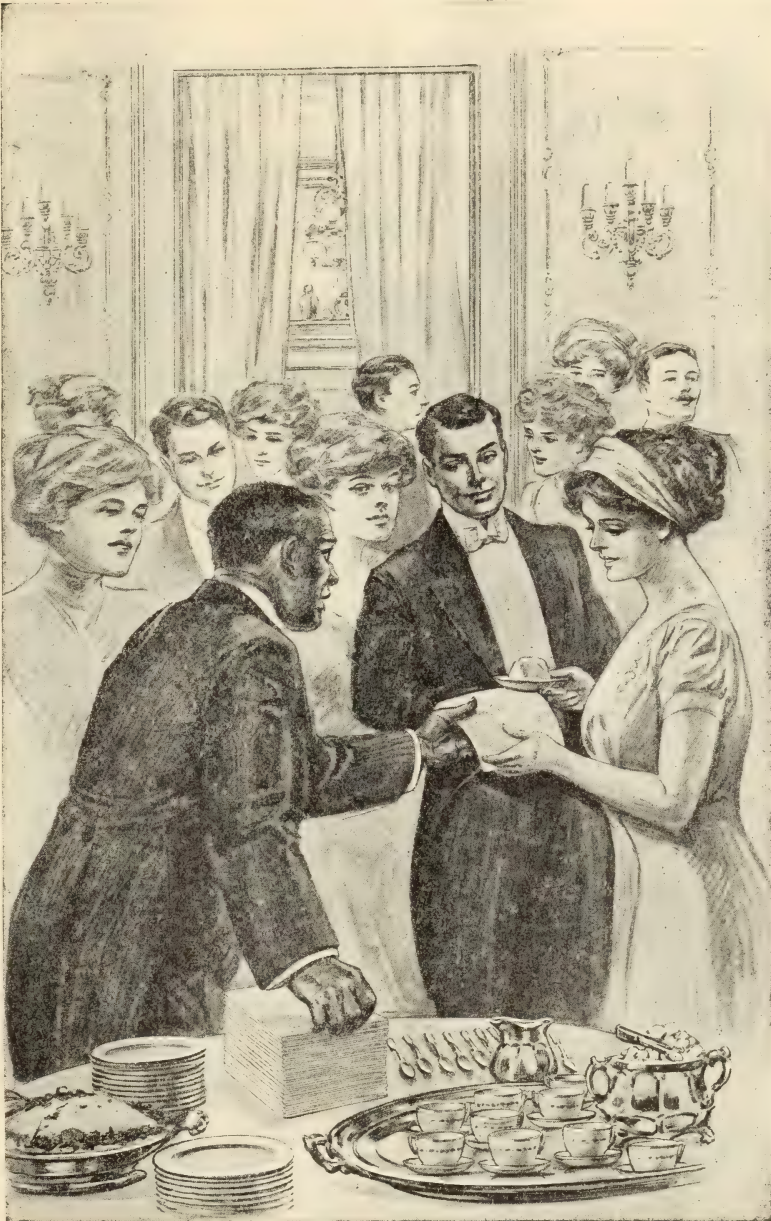
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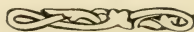
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June Clearance Sale



THE E. T. SLATTERY COMPANY'S business during the past four months has been the largest in their career, and they find accumulations from lots larger than usual. In order to effectively clean up these lots, the prices have been greatly reduced.

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ANGELS OF LIGHT	Price, 60 cents
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In three keys, E, F, and G (compass of the lowest key, C to Eb)	
THANKSGIVING	Price, 60 cents
Words by BISHOP COTTON	Music by FREDERIC H. COWEN
Keys, D, Eb, and F (compass of the lowest key, A to D)	4

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SATURDAY, JULY 1, 1911

PATRIOTIC NIGHT
CLOSING NIGHT
PROGRAMME

1. AMERICAN MARCH	Ganne
2. OVERTURE, "Poet and Peasant"	Suppé
3. WALTZ, "The Beautiful Blue Danube"	Strauss
4. SELECTION, "The Mikado"	Sullivan
5. OVERTURE, "Rienzi"	Wagner
6. LARGO	Handel
(Violin, Mr. KRAFFT; Organ, Mr. MARSHALL)	
7. SELECTION, "Aida"	Verdi
8. TWO MOVEMENTS from Suite "Peer Gynt"	Grieg
9. OVERTURE, "1812"	Tschaikowsky
10. AMERICAN PATROL	Meacham
11. FAIR HARVARD	Gilman
12. AMERICAN FANTASY	Herbert
(Organ, Mr. MARSHALL)	

A. MAQUARRE

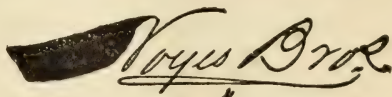
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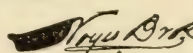


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PLANS FOR NEXT SEASON

The Symphony Orchestra will begin its thirty-first season in Boston with its Public Rehearsal and Concert, Friday afternoon, October 6, and Saturday evening, October 7, respectively. The season will come to an end on Saturday evening, May 4.

The entire season of the Orchestra will amount next year to thirty-one weeks. The five usual Southern trips will be given in November, December, January, February, and March, and two excursions to the West will be made instead of the usual one. The first one will be the last week of January and the second one will be Easter week, beginning Monday evening, April 8.

The plans made by the management call for a total of 118 concerts, which will be the largest number the Orchestra has ever given in one year. Owing to the length of the Symphony season, it is probable that the "Pop" season will last only eight weeks. There will be little change in the Personnel of the Orchestra.

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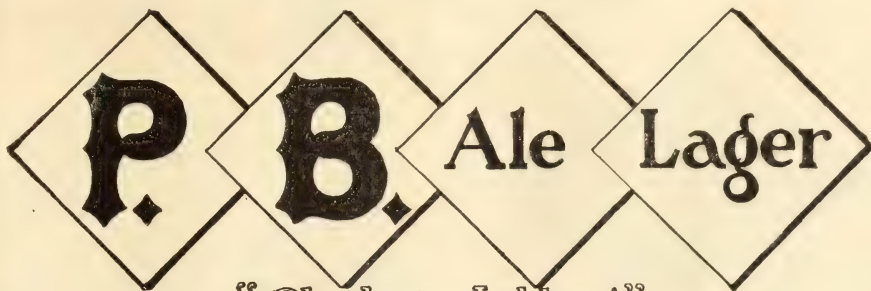
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| 10 A.M. | WASHINGTON, RICHMOND, CINCINNATI, LOUISVILLE and ST. LOUIS | |
| | Dining Car | |
| 12 M. | WASHINGTON, COLUMBUS and CHICAGO | |
| | Dining Car | |
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AN INTERESTING ANNIVERSARY

The Symphony Orchestra will celebrate its thirtieth birthday with a special programme to be arranged by Mr. Fiedler, Friday afternoon, October 20, and Saturday evening, October 21. The first public rehearsal given by the Orchestra took place in old Music Hall on Friday afternoon, October 21, 1881. The Orchestra comprised sixty-five musicians drawn entirely from local talent, men who for the most part had been identified with the Philharmonic and Germania concerts, and the conductor was Georg Henschel. The soloist was Annie Louise Cary, who was the most famous contralto of her day. The Orchestra was successful in attracting large audiences from the beginning, and its career has been one of which every Bostonian must be proud. Four years later the first season of "Pop" concerts was given, and they have continued since, with an intermission of one year in the early 90's. In its thirty years of activity, the Orchestra has given 2,946 Symphony concerts, of which 1,368 have been in the regular subscription series in Boston. Over 900 titles of Orchestral works have appeared on its programmes, and the supremacy of the Orchestra in this country has never been questioned.



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NEXT YEAR'S SYMPHONY SALES

The annual auction sale of seats for the Symphony concerts, season 1911-1912, will be held in Symphony Hall in the last week of September next. On Monday, September 25, the \$18 seats for the Rehearsals will be sold, and on Tuesday, September 26, the \$10 seats for the Rehearsals. The \$18 seats for the Saturday Night Concerts will be sold on Thursday, September 28, while the \$10 seats will be sold on Friday, September 29. According to long-established custom, for the Public Rehearsals all the seats in the house will be sold except those in the second balcony, which are held out as 25 cent "Rush" seats to be sold on Friday afternoons. For the Saturday Night Concerts every seat in the house will be put up for sale.

The management has practically finished all arrangements for the year. Mr. Fiedler, whose last year in Boston it will be, returns at the end of September to conduct the preliminary rehearsals. The list of soloists comprises all the greatest artists that will be in America during the winter, and there is every reason to believe that the season will be as brilliant as any of its predecessors.

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Conductor of the "Pops"

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HOW THE "POPS" BEGAN

In the spring of 1885, at the end of Mr. Gericke's first season in Boston, it was decided that it would be very desirable to keep the Orchestra together a longer time than the few months then covered by the regular Symphony season, and Mr. Gericke suggested a series of Popular concerts, modelled after the famous Bilse concerts in Berlin. For this purpose Adolph Neuendorff, an operatic conductor of deserved reputation, was brought to Boston, and through April and May of that year concerts were given in old Music Hall three times a week, differing from the regular Symphony concerts only in the music played, for this series was made up generally of lighter quality than that which characterized the Symphony programmes. The concerts immediately appealed to a considerable public, and it was suggested that they be made still more popular; so, in early June, the false floor was taken out of Music Hall, tables and chairs were put in, and the "Promenade" concerts began, being given on every evening except Sunday. Although their official name was the "Promenade Concerts," the public soon christened them "POPS," and "POPS" they have remained since that time. That year the POPS ran all through the summer into the end of September. The next year the Symphony Orchestra made its first tour of the West at the close of the Symphony season, and, returning to Boston the end of May, the second series of POP concerts began under the leadership of Mr. John Mullaly, who is still a first violin in the Orchestra. This series ran throughout the summer also, but two years convinced the management that it would be better to end the POPS about the first of July, and that has been the custom since then.

The POPS have been given every year since 1885, with the exception of 1890, when, owing to some trouble, it was impossible to secure a license for them. Until the spring of 1900 they were given in old Music Hall. In that spring, Symphony Hall not having been completed and Music Hall having been diverted to other uses, the POPS were given in Mechanics' Hall, but, beginning with 1901, they have found their home in Symphony Hall.

Among those who have been conductors in addition to Mr. Neuendorff and Mr. Mullaly are Mr. de Novellis, Mr. Kneisel, Mr. Gruenberg, Mr. Timothée Adamowski, Mr. Zach, Mr. Kautzenbach, and the present conductors, Mr. Strube and Mr. Maquarre. It is a rather interesting fact that Boston POPS are the only concerts of their kind in this country that have been maintained throughout a series of years with success. As New York has never been able to support a permanent Symphony Orchestra, so it has never been able to support a series of popular concerts like those Boston has had for a quarter of a century. Theodore Thomas made several efforts to establish such a series as far back as the mid-seventies, and in more recent years Anton Seidl had a series of popular concerts at Brighton Beach, in the Metropolitan Opera House, and in Madison Square Garden, but with the exception of those at Brighton Beach, which with a guarantee from a Brooklyn society lasted for several years, all of these would die each year in a comparatively few weeks. The POPS, in a certain sense, have brought as much fame to Boston as the Symphony Orchestra has, because they are, in the true sense of the word, unique. The falling off in attendance which was noted when they were first brought up town to Symphony Hall was only temporary, and to-day they are as prosperous as they ever were.

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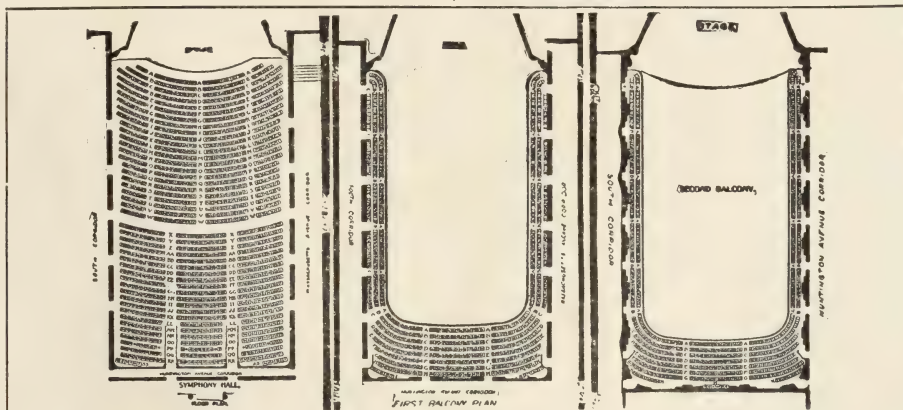


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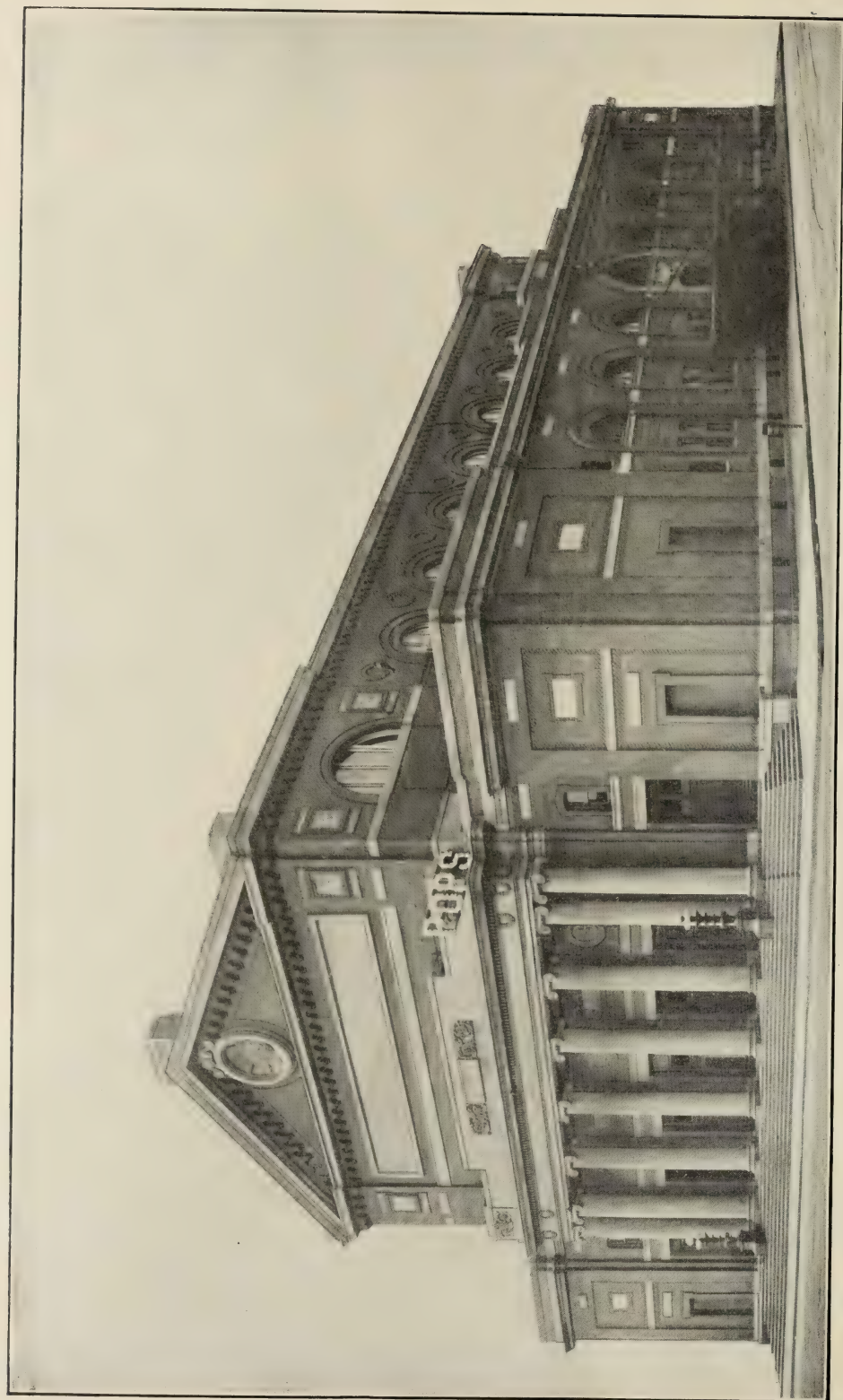
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Boston, Friday, June 30, 1911

Mr. A. MAQUARRE
Conductor

Number 53

FRIDAY, JUNE 30, 1911

REQUEST NIGHT

PROGRAMME

- | | |
|--|-------------|
| 1. MARCH, "Wien bleibt Wien" | Schrammel |
| 2. OVERTURE, "Fra Diavolo" | Auber |
| 3. WALTZ, "España" | Waldteufel |
| 4. SELECTION, "Madame Sherry" | Hoshna |
| <hr/> | |
| 5. DANSE MACABRE | Saint-Saëns |
| (Violin, Mr. KRAFFT) | |
| 6. NIGHT FLY DANCE | Maquarre |
| 7. SELECTION, "Il Trovatore" | Verdi |
| 8. FÊTE POLONAISE, "Le Roi malgré lui" | Chabrier |
| <hr/> | |
| 9. OVERTURE, "William Tell" | Rossini |
| (Cello Solo, Mr. KELLER) | |
| 10. RÊVE ANGÉLIQUE | Rubinstein |
| (Organ, Mr. MARSHALL) | |
| 11. WALTZ, "Merry Widow" | Lehar |
| 12. MARCH, "Frisch drauf los" | Blon |

PATRIOTIC NIGHT (Closing Night) Saturday, July 1

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SATURDAY, JULY 1, 1911

PATRIOTIC NIGHT

CLOSING NIGHT

PROGRAMME

1. AMERICAN MARCH	Ganne
2. OVERTURE, "La Sirène"	Auber
3. WALTZ, "The Beautiful Blue Danube"	Strauss
4. SELECTION, "The Mikado"	Sullivan
5. OVERTURE, "Rienzi"	Wagner
6. PRELUDE, "Le Deluge"	Saint-Saëns
(Violin, Mr. KRAFFT)	
7. SELECTION, "Aïda"	Verdi
8. TWO MOVEMENTS from Suite "Peer Gynt"	Grieg
9. OVERTURE, "1812"	Tschaikowsky
10. AMERICAN PATROL	Meacham
11. FAIR HARVARD	Gilman
12. AMERICAN FANTASY	Herbert
(Organ, Mr. MARSHALL)	

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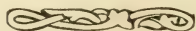
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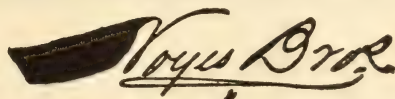
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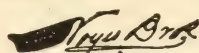


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PLANS FOR NEXT SEASON

The Symphony Orchestra will begin its thirty-first season in Boston with its Public Rehearsal and Concert, Friday afternoon, October 6, and Saturday evening, October 7, respectively. The season will come to an end on Saturday evening, May 4.

The entire season of the Orchestra will amount next year to thirty-one weeks. The five usual Southern trips will be given in November, December, January, February, and March, and two excursions to the West will be made instead of the usual one. The first one will be the last week of January and the second one will be Easter week, beginning Monday evening, April 8.

The plans made by the management call for a total of 118 concerts, which will be the largest number the Orchestra has ever given in one year. Owing to the length of the Symphony season, it is probable that the "Pop" season will last only eight weeks. There will be little change in the Personnel of the Orchestra.

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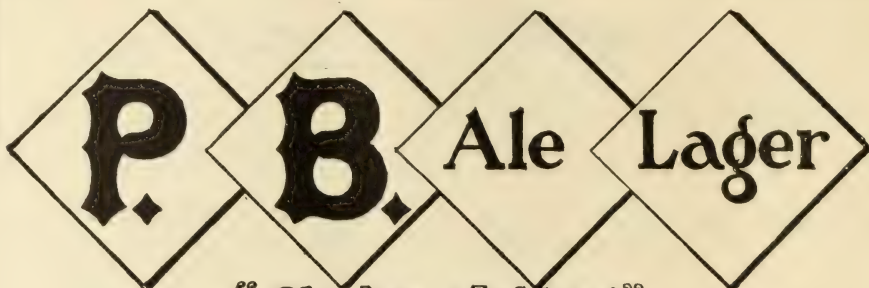
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AN INTERESTING ANNIVERSARY

The Symphony Orchestra will celebrate its thirtieth birthday with a special programme to be arranged by Mr. Fiedler, Friday afternoon, October 20, and Saturday evening, October 21. The first public rehearsal given by the Orchestra took place in old Music Hall on Friday afternoon, October 21, 1881. The Orchestra comprised sixty-five musicians drawn entirely from local talent, men who for the most part had been identified with the Philharmonic and Germania concerts, and the conductor was Georg Henschel. The soloist was Annie Louise Cary, who was the most famous contralto of her day. The Orchestra was successful in attracting large audiences from the beginning, and its career has been one of which every Bostonian must be proud. Four years later the first season of "Pop" concerts was given, and they have continued since, with an intermission of one year in the early 90's. In its thirty years of activity, the Orchestra has given 2,946 Symphony concerts, of which 1,368 have been in the regular subscription series in Boston. Over 900 titles of Orchestral works have appeared on its programmes, and the supremacy of the Orchestra in this country has never been questioned.



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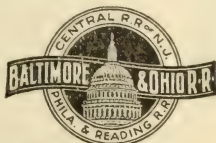
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The annual auction sale of seats for the Symphony concerts, season 1911-1912, will be held in Symphony Hall in the last week of September next. On Monday, September 25, the \$18 seats for the Rehearsals will be sold, and on Tuesday, September 26, the \$10 seats for the Rehearsals. The \$18 seats for the Saturday Night Concerts will be sold on Thursday, September 28, while the \$10 seats will be sold on Friday, September 29. According to long-established custom, for the Public Rehearsals all the seats in the house will be sold except those in the second balcony, which are held out as 25 cent "Rush" seats to be sold on Friday afternoons. For the Saturday Night Concerts every seat in the house will be put up for sale.

The management has practically finished all arrangements for the year. Mr. Fiedler, whose last year in Boston it will be, returns at the end of September to conduct the preliminary rehearsals. The list of soloists comprises all the greatest artists that will be in America during the winter, and there is every reason to believe that the season will be as brilliant as any of its predecessors.

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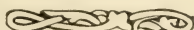
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HOW THE "POPS" BEGAN

In the spring of 1885, at the end of Mr. Gericke's first season in Boston, it was decided that it would be very desirable to keep the Orchestra together a longer time than the few months then covered by the regular Symphony season, and Mr. Gericke suggested a series of Popular concerts, modelled after the famous Bilse concerts in Berlin. For this purpose Adolph Neuendorff, an operatic conductor of deserved reputation, was brought to Boston, and through April and May of that year concerts were given in old Music Hall three times a week, differing from the regular Symphony concerts only in the music played, for this series was made up generally of lighter quality than that which characterized the Symphony programmes. The concerts immediately appealed to a considerable public, and it was suggested that they be made still more popular; so, in early June, the false floor was taken out of Music Hall, tables and chairs were put in, and the "Promenade" concerts began, being given on every evening except Sunday. Although their official name was the "Promenade Concerts," the public soon christened them "Pops," and "Pops" they have remained since that time. That year the Pops ran all through the summer into the end of September. The next year the Symphony Orchestra made its first tour of the West at the close of the Symphony season, and, returning to Boston the end of May, the second series of POP concerts began under the leadership of Mr. John Mullaly, who is still a first violin in the Orchestra. This series ran throughout the summer also, but two years convinced the management that it would be better to end the Pops about the first of July, and that has been the custom since then.

The Pops have been given every year since 1885, with the exception of 1890, when, owing to some trouble, it was impossible to secure a license for them. Until the spring of 1900 they were given in old Music Hall. In that spring, Symphony Hall not having been completed and Music Hall having been diverted to other uses, the Pops were given in Mechanics' Hall, but, beginning with 1901, they have found their home in Symphony Hall.

Among those who have been conductors in addition to Mr. Neuendorff and Mr. Mullaly are Mr. de Novellis, Mr. Kneisel, Mr. Gruenberg, Mr. Timothée Adamowski, Mr. Zach, Mr. Kautzenbach, and the present conductors, Mr. Strube and Mr. Maquarre. It is a rather interesting fact that Boston Pops are the only concerts of their kind in this country that have been maintained throughout a series of years with success. As New York has never been able to support a permanent Symphony Orchestra, so it has never been able to support a series of popular concerts like those Boston has had for a quarter of a century. Theodore Thomas made several efforts to establish such a series as far back as the mid-seventies, and in more recent years Anton Seidl had a series of popular concerts at Brighton Beach, in the Metropolitan Opera House, and in Madison Square Garden, but with the exception of those at Brighton Beach, which with a guarantee from a Brooklyn society lasted for several years, all of these would die each year in a comparatively few weeks. The Pops, in a certain sense, have brought as much fame to Boston as the Symphony Orchestra has, because they are, in the true sense of the word, unique. The falling off in attendance which was noted when they were first brought up town to Symphony Hall was only temporary, and to-day they are as prosperous as they ever were.

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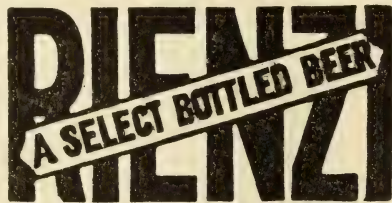
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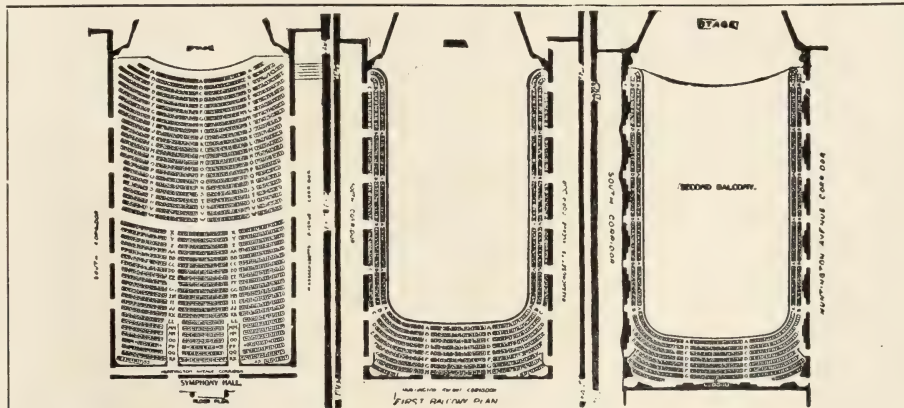


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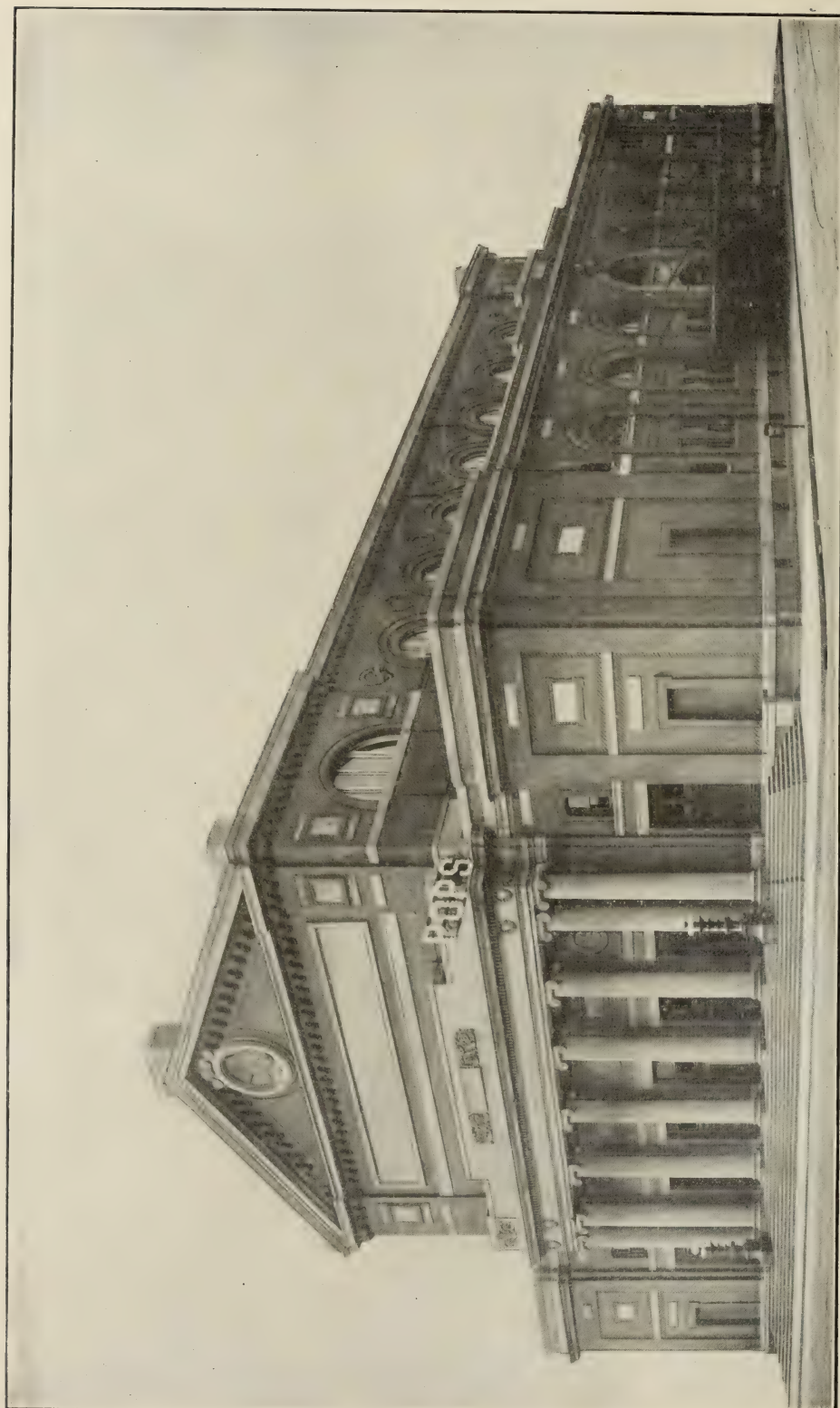
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Number 54

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3.	WALTZ, "The Beautiful Blue Danube"	Strauss
4.	SELECTION, "The Mikado"	Sullivan
5.	OVERTURE, "Rienzi"	Wagner
6.	PRELUDE, "Le Deluge"	Saint-Saëns
	(Violin, Mr. KRAFFT)	
7.	SELECTION, "Aida"	Verdi
8.	TWO MOVEMENTS from Suite "Peer Gynt"	Grieg
9.	OVERTURE, "1812"	Tschaikowsky
10.	AMERICAN PATROL	Meacham
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12.	AMERICAN FANTASY	Herbert
	(Organ, Mr. MARSHALL)	

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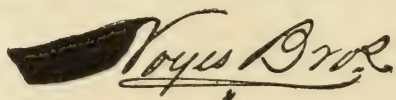
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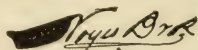


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PLANS FOR NEXT SEASON

The Symphony Orchestra will begin its thirty-first season in Boston with its Public Rehearsal and Concert, Friday afternoon, October 6, and Saturday evening, October 7, respectively. The season will come to an end on Saturday evening, May 4.

The entire season of the Orchestra will amount next year to thirty-one weeks. The five usual Southern trips will be given in November, December, January, February, and March, and two excursions to the West will be made instead of the usual one. The first one will be the last week of January and the second one will be Easter week, beginning Monday evening, April 8.

The plans made by the management call for a total of 118 concerts, which will be the largest number the Orchestra has ever given in one year. Owing to the length of the Symphony season, it is probable that the "Pop" season will last only eight weeks. There will be little change in the Personnel of the Orchestra.

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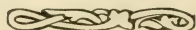
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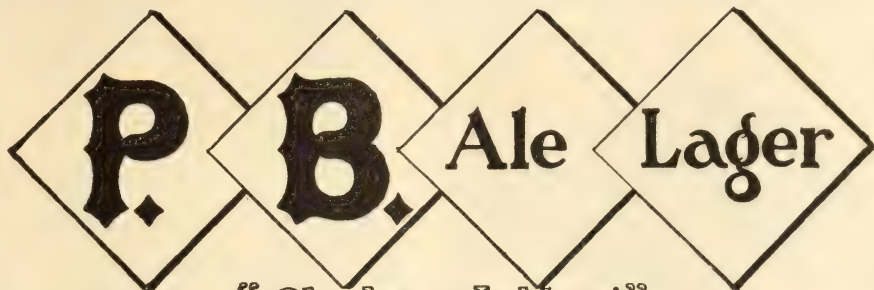
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AN INTERESTING ANNIVERSARY

The Symphony Orchestra will celebrate its thirtieth birthday with a special programme to be arranged by Mr. Fiedler, Friday afternoon, October 20, and Saturday evening, October 21. The first public rehearsal given by the Orchestra took place in old Music Hall on Friday afternoon, October 21, 1881. The Orchestra comprised sixty-five musicians drawn entirely from local talent, men who for the most part had been identified with the Philharmonic and Germania concerts, and the conductor was Georg Henschel. The soloist was Annie Louise Cary, who was the most famous contralto of her day. The Orchestra was successful in attracting large audiences from the beginning, and its career has been one of which every Bostonian must be proud. Four years later the first season of "Pop" concerts was given, and they have continued since, with an intermission of one year in the early 90's. In its thirty years of activity, the Orchestra has given 2,946 Symphony concerts, of which 1,368 have been in the regular subscription series in Boston. Over 900 titles of Orchestral works have appeared on its programmes, and the supremacy of the Orchestra in this country has never been questioned.



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The annual auction sale of seats for the Symphony concerts, season 1911-1912, will be held in Symphony Hall in the last week of September next. On Monday, September 25, the \$18 seats for the Rehearsals will be sold, and on Tuesday, September 26, the \$10 seats for the Rehearsals. The \$18 seats for the Saturday Night Concerts will be sold on Thursday, September 28, while the \$10 seats will be sold on Friday, September 29. According to long-established custom, for the Public Rehearsals all the seats in the house will be sold except those in the second balcony, which are held out as 25 cent "Rush" seats to be sold on Friday afternoons. For the Saturday Night Concerts every seat in the house will be put up for sale.

The management has practically finished all arrangements for the year. Mr. Fiedler, whose last year in Boston it will be, returns at the end of September to conduct the preliminary rehearsals. The list of soloists comprises all the greatest artists that will be in America during the winter, and there is every reason to believe that the season will be as brilliant as any of its predecessors.

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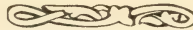
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HOW THE "POPS" BEGAN

In the spring of 1885, at the end of Mr. Gericke's first season in Boston, it was decided that it would be very desirable to keep the Orchestra together a longer time than the few months then covered by the regular Symphony season, and Mr. Gericke suggested a series of Popular concerts, modelled after the famous Bilse concerts in Berlin. For this purpose Adolph Neuendorff, an operatic conductor of deserved reputation, was brought to Boston, and through April and May of that year concerts were given in old Music Hall three times a week, differing from the regular Symphony concerts only in the music played, for this series was made up generally of lighter quality than that which characterized the Symphony programmes. The concerts immediately appealed to a considerable public, and it was suggested that they be made still more popular; so, in early June, the false floor was taken out of Music Hall, tables and chairs were put in, and the "Promenade" concerts began, being given on every evening except Sunday. Although their official name was the "Promenade Concerts," the public soon christened them "Pops," and "Pops" they have remained since that time. That year the Pops ran all through the summer into the end of September. The next year the Symphony Orchestra made its first tour of the West at the close of the Symphony season, and, returning to Boston the end of May, the second series of POP concerts began under the leadership of Mr. John Mullaly, who is still a first violin in the Orchestra. This series ran throughout the summer also, but two years convinced the management that it would be better to end the Pops about the first of July, and that has been the custom since then.

The Pops have been given every year since 1885, with the exception of 1890, when, owing to some trouble, it was impossible to secure a license for them. Until the spring of 1900 they were given in old Music Hall. In that spring, Symphony Hall not having been completed and Music Hall having been diverted to other uses, the POPS were given in Mechanics' Hall, but, beginning with 1901, they have found their home in Symphony Hall.

Among those who have been conductors in addition to Mr. Neuendorff and Mr. Mullaly are Mr. de Novellis, Mr. Kneisel, Mr. Gruenberg, Mr. Timothée Adamowski, Mr. Zach, Mr. Kautzenbach, and the present conductors, Mr. Strube and Mr. Maquarre. It is a rather interesting fact that Boston Pops are the only concerts of their kind in this country that have been maintained throughout a series of years with success. As New York has never been able to support a permanent Symphony Orchestra, so it has never been able to support a series of popular concerts like those Boston has had for a quarter of a century. Theodore Thomas made several efforts to establish such a series as far back as the mid-seventies, and in more recent years Anton Seidl had a series of popular concerts at Brighton Beach, in the Metropolitan Opera House, and in Madison Square Garden, but with the exception of those at Brighton Beach, which with a guarantee from a Brooklyn society lasted for several years, all of these would die each year in a comparatively few weeks. The POPS, in a certain sense, have brought as much fame to Boston as the Symphony Orchestra has, because they are, in the true sense of the word, unique. The falling off in attendance which was noted when they were first brought up town to Symphony Hall was only temporary, and to-day they are as prosperous as they ever were.

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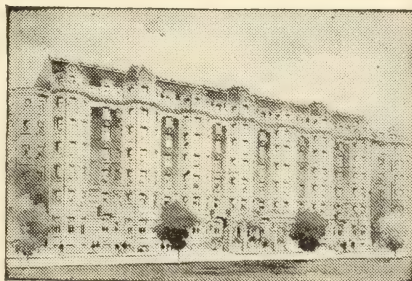
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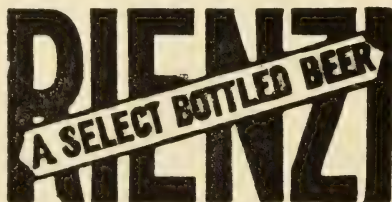
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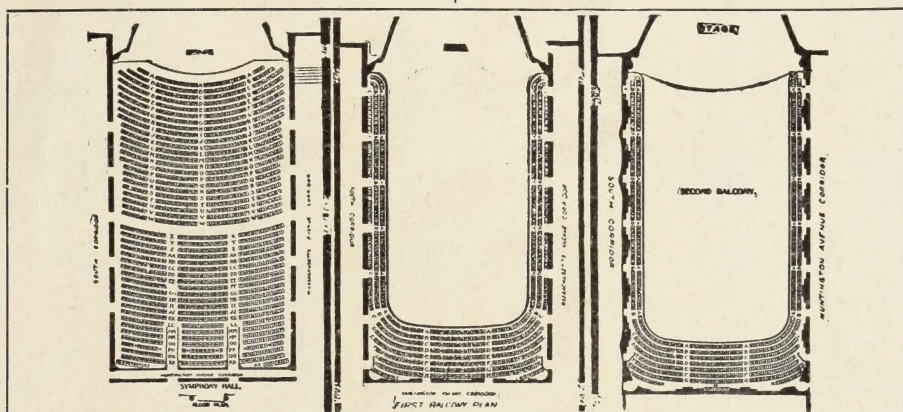


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